

MARCH, 1959

music journal



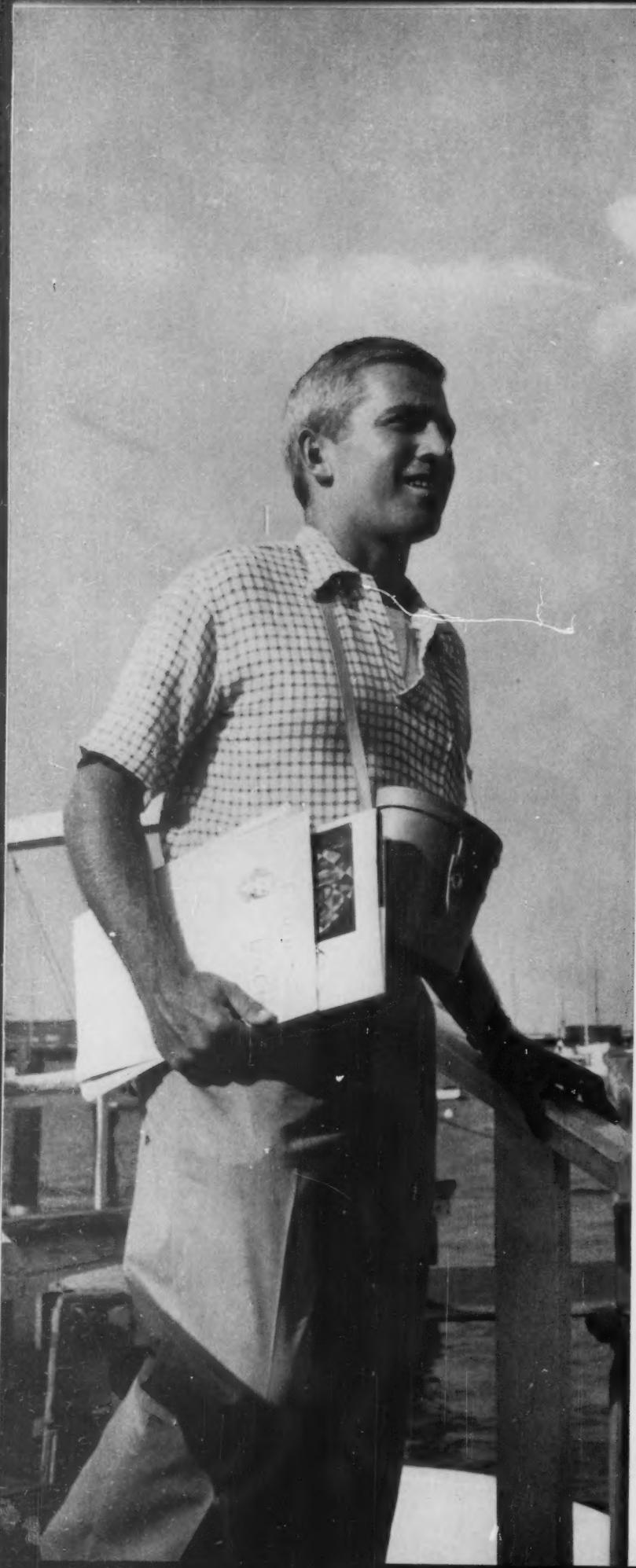
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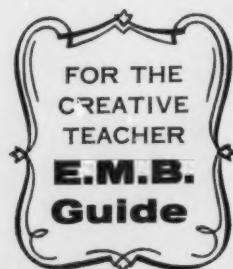
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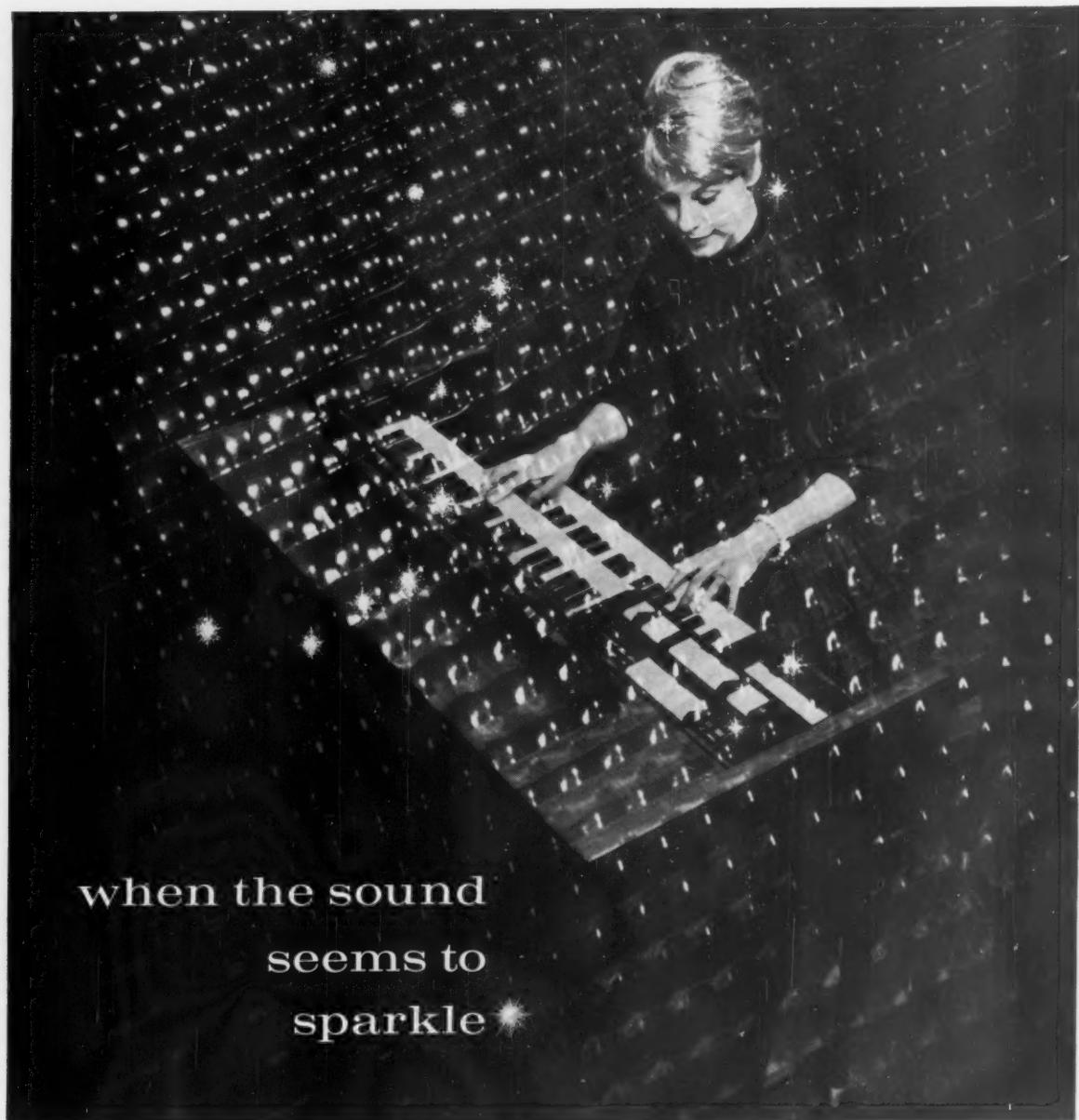
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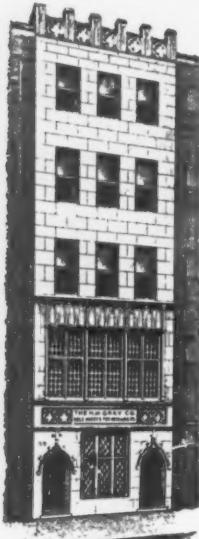
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Editorially Speaking . . .

SEVERAL important regional meetings of the Music Educators National Conference are scheduled in the immediate future, all announcing programs of wide appeal and varied interest. March 4-7 the Northwest Division holds its biennial convention in Seattle, Washington, with A. Verne Wilson presiding. The College Band Directors National Association and the National Association of College Wind and Percussion Instructors are co-operating in clinics, with the American String Teachers Association and the Northeast Association of College Choral Directors also participating.

Jack Schaeffer, local Director of Music Education in the public schools, is organizing a special Seattle Night, and the conductors include Erik Leidzen, band, Don Craig, chorus, and Stanley Chapple, orchestra. Headquarters will be at the Olympic Hotel, Seattle.

The Western Division of MENC meets in Salt Lake City, Utah, March 22-25. The convention committee is headed by Lynn Bennion, superintendent of schools, with Marvin C. Pugh as directing chairman and Vernon Lee Master vice-chairman. The Utah Music Educators Association, whose president is Max F. Dalby, will hold its annual meeting in conjunction with the Western Conference, with delegates from other states attending.

A special feature of this meeting will be a series of Elementary Education Workshops for classroom teachers, co-sponsored by the Utah State Department of Education. There will be a concert by the famous Mormon Tabernacle Choir, with programs also by the Salt Lake City schools, the University of Utah Ballet and Symphony Orchestra and an All-Conference Band, Orchestra and Chorus, conducted respectively by William D. Revelli, Stanley Chapple and Howard Swan. April 3-7 the Southern Music Educators hold their biennial convention in Roanoke, Virginia. Earl E. Beach is president of this Division, and an interesting program is planned.

IT is not too early to draw attention to the coming biennial convention of the National Federation of Music Clubs, scheduled for San Diego, California, April 19-26. Eleanor Pascoe, of Tucson, Arizona, is the convention chairman, with Mrs. Ronald A. Dougan, president, and Helen Havener, executive secretary.

An elaborate program is being arranged, with significant prizes and awards for young artists, students, composers and individuals or ensembles

that have promoted American music abroad. Nan Merriman, John Browning, McHenry Boatwright, Stanley Plummer, Ivan Davis, Marais and Miranda, Igor Gorin and the Paganini String Quartet are among the artists to appear, with concerts also by the Los Angeles Philharmonic Orchestra, George Solti conducting, the U. S. Marine Depot Band, the San Diego State College Choir and Orchestra, the Denver Theatre Opera Group, the Philomel Singers of Seattle, a Youth Orchestra conducted by Frederic Balazs and the San Diego Symphony Orchestra, George Barati conducting. Convention speakers will include the editor of *Music Journal*, appearing at a luncheon April 21st and on a panel headed by Naomi Reynolds, discussing motion picture music, April 24th. Further details will be published in our April-May issue and may also be secured in advance at the Federation headquarters, 445 West 23rd St., New York City.

THERE should probably be something about Irish music in this March issue of *Music Journal*, in honor of St. Patrick's Day, but we must content ourselves with a mere suggestion from the cover. Actually the reading matter represents, as usual, a wide variety of material, with a discussion of the music of such distance points as Korea, Israel and India, plus some new information on the culture of our own new state, Alaska. Beethoven's birthplace, Mozart's Koechel, a "new" Bach and some fresh comments on "Rock 'n' Roll" touch possible extremes of musical taste. The Mayor of Baltimore writes on music as "the heart of a city" and Ethel Smith emphasizes the relaxation of playing an electronic organ, while such educators as Robert Pace, Ruth Bampton, C. F. Nagro, Forrest J. Baird, Marjorie Lachmund and Robert Dumm supplement the authoritative suggestions of Jack M. Watson's Round Table. With Paul Henry Lang writing on American opera, Edwin Jones on bands, Eugene List on the Far East and David Randolph on the latest scientific experiments with music, the subject is covered quite substantially.

The publisher of this magazine wishes to leave a final reminder with our habitual as well as our potential readers: Be sure to read the announcement on page 50 of this issue, plus the brief notices scattered among the advertisements (all worthy of your attention), and make a point of not missing the coming April-May number, which will definitely set a new record for musical journalism. ►►►



MRS. MARY LOU PLUGGE, Chairman of the DEPARTMENT OF SPEECH AND DRAMATIC ARTS AT ADELPHI COLLEGE in New York, finds her NORELCO 'Continental' tape recorder an essential tool in speech instruction. Here MRS. PLUGGE illustrates, to her lovely student CAROL SAMISCH, the proper way to produce a sound. MISS SAMISCH, in turn, repeats the sound into the tape recorder so that she may listen to an accurate reproduction of her own voice and compare it. Says MRS. PLUGGE, "My NORELCO tape recorder is valuable to me for a number of reasons. There is an impressive tone quality in its reproduction of sound. Concomitant with this is the aid of the mechanical pause button which allows me to stop to analyze progress without turning off the machine. The control over recording is such that the possibility of accidental erasure is completely eliminated." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. IC3, 230 Duffy Avenue, Hicksville, Long Island, New York.

INSPIRATION

Serge de Gastyne

PRIMARILY, inspiration is the urge of the inner soul of the artist to exteriorize itself and come into a life of its own.

In a different way, inspiration can be a tangible nucleus around which the artist crystallizes the ephemeral shadows of his intellect.

Inspiration is anything which sets in motion the inert potentialities of the imaginative mind; anything which makes us more perceptive to the hidden beauty of life, to the rough gems embedded in prime matter.

Inspiration is the fickle mistress of our vanity; she urges us to artistic accomplishment so that she can be glorified by the possible success of our achievement.

Composers are often queried whether, in order to be inspired, they are in need of beauty as exotic as possible, suspended gardens, waterfalls, soft music, bowls of fruits, draperies and beautiful women dancing on a river of flowers.

Day-Dreaming?

Most composers, worthy of the name, would probably find it rather difficult, if not superfluous, to write music in such a setting.

When one is inspired and remains inactive, one is called a day-dreamer. Oh! Beauty of contemplation! I have never yet enjoyed an inspiration, for it has always driven me to exhausting labor. To afford some day the luxury of a wasted inspiration and mark it down as "Opus X"!

It is said that Roger Fry once asked a little girl about her method of drawing and obtained this answer: "First I have a think, and then I put a line around it." Inspiration provides the diligent composer with the opportunity of a "think," who then builds an appropriate form, elaborates a fitting texture of sound and weaves a becoming melody around it. (Unfortunately many composers build, elaborate and weave—around nothing.)

Like a bass line, inspiration should be as the ground of a fertile meadow on a warm evening after rain: a rich soil from which a breath-taking

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Inspiration can be chiseled like an antique dagger, or rough as a block of prime matter in the mind of a philosopher. It can caress you like a woman, or hit you with the punch of a prize-fighter.

Inspiration is the certitude that, out of nothing, something is going to happen. ▶▶▶

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This harp of gold,
Forever new,
Forever old,
With burnished hue
Of polished wood
And gleaming post,
At night has stood
To catch the ghost
Of some faint breeze
That moves the strings,
Releases, frees
The tension, brings
Some subtle thought
Of hands that played,
Of music wrought
That now must fade . . .
Those hands are gone . . .
Frail strings await
The silent dawn
Assigned by fate.

—Elizabeth Searle Lamb

A survey conducted by the American Music Conference reveals that piano playing is enjoying a boom in popularity. Most of the pianists take their instruction from private teachers, though many receive training with their school courses. Only about one in eight go for instruction to conservatories or music studios.

Insel Verlag, of Wiesbaden, Germany, has just published a complete edition of Bach's sonatas and partitas for violin, with an introduction by Yehudi Menuhin. The edition is based on the only authentic manuscript extant, which is in the possession of the Staatsbibliothek in Berlin.

Channing L. Lete Co., of Greenfield, Mass., announces publication of *The ABC's of Ballet*, a 16-page graphic booklet designed to give the layman basic information regarding the classic dance form. The booklet makes its appeal primarily to those whose acquaintance with ballet is through records, movies or TV.

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Arthur Briskier

MANY REASONS have been mentioned to justify transcriptions for the modern piano; the most compelling of them all are the incomparable greatness, the unusual majesty, and the true beauty of some of Bach's organ compositions. In spite of the fact that the modern piano seems to be the most appropriate instrument for transcriptions, an intelligent and moving interpretation on the piano is not always sufficient to convey all the inner significance of this music.

It was mentioned before that Bach would perhaps be satisfied with a simple and correct reading of his scores, but there is no doubt that his music calls for something else. Indeed, its greatness lies not only in the melodic line, but also between the notes, in the silences and in the *Leitmotif* spells. The beauty resides in the flowing of independent and combined melodies as well as in the resulting harmonic modulations. Bach's music is unsurpassed in its architectural and polyphonic structure as well as in its melodic and harmonic unfoldings.

The greatness of Bach's music seems to appear only when one has done away with technical difficulties and then the interpretation is no longer intellectual. The rendering of this music should be such as to bring out the inner qualities in an atmosphere of communion between the player and the listener. While the technique and the intelligent interpretation are the common knowledgeable attributes of a good musician, the emotional impact, necessary to convey the depth and beauty of these masterpieces, is the distinctive quality of the true artist—the one who feels. Occasionally, both knowledge and feeling are present in the same person.

Only a deep musical feeling will help to grasp the inner value of

This is an excerpt from the "New Approach to Piano Transcriptions and Interpretation of Johann Sebastian Bach's Music" by Dr. Arthur Briskier, recently published by Carl Fischer, Inc. This particular work was started at the suggestion of Albert Schweitzer and includes a Preface by Pablo Casals. It is quoted by permission.

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these compositions. There is something which is beyond the reach of human senses or judgement. It can neither be discussed, measured, nor compared, and the spoken word cannot describe it. It is of a higher order and can only be felt. Some people, and they are few, feel spontaneously—they need no explanation. However, the majority, who do not even realize that they do not feel, have to be awakened and taught. Moreover it is impossible to know a composition of Bach or to be through with it. The more one studies and meditates, the more, it seems, is left to be discovered. What a strange paradox! Indeed, every time one listens to or interprets one of Bach's compositions, something new is found, and one can never fully know how immense this music is.

My hope is threefold: first this essay will encourage pianists to use only piano transcriptions faithful to the originals; second, that pianists will try to make out of the piano a singing instead of a percussive instrument for the rendering of Bach's music; and finally, that their interpretation of these masterpieces will be a true improvisation. Thus will Bach's music when played on the piano become what it really is — transcendent. ▶▶▶

The International Musicological Society will hold its 1961 triennial congress in New York City, thanks to a Ford Foundation grant of \$50,000. The grant will cover travel expenses for some 100 eminent musicologists from all parts of the world, and a total attendance of around 700 is anticipated.

An exhibition of "Contemporary Italian Music," which has been on display in the New York City Public Library, will go on tour throughout the country before returning to New York in June to become a permanent library possession. The display, including manuscripts, scores, scenic designs, tapes, recordings, photographs and books was conceived by Riccardo Malipiero, Italian composer, and supported by the Italian government and leading American musical personalities.

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ALASKA'S MUSIC

Elizabeth Gest

ALASKA, the land of contrasts! Alaska ancient, Alaska modern; Alaska with ice-caps, dog-sleds and walrus meat; Alaska with gardens, farms and wild flowers; Alaska flat, Alaska with the mighty Mt. McKinley; Alaska with Indians, Eskimos and igloos; Alaska with gold mines!

Through the Eskimo and Indian traditional folksongs and chants, music has survived throughout the part of the country that is snow and ice, while night clubs, choruses and even a Musicians Union Local prevail in the Southwestern, modern section of our forty-ninth State.

Alaska today is doing much for the musical and cultural life of her people. The town of Anchorage boasts a large chorus, a symphony orchestra and an established annual music festival. It supports a little theatre group, three radio stations, houses over one hundred clubs, trains boy and girl Scout units and has a library of over twenty thousand volumes. Our music teachers who may decide to settle there will feel quite at home, except for the added attraction of watching dog-sled races!

The State has a University for men and women, founded in 1922 and situated about three miles from Fairbanks. It includes a museum, famous for its collection of ancient Eskimo arts and crafts. Fairbanks, a busy city today, is called the "Golden Heart of Alaska." Though some parts of the State were explored as early as 1741, gold was not found in any quantity until 1895, no one then even dreaming of the vast riches that were to follow. Juneau, the capital, is only about fifty miles from British Columbia and offers swimming events, tennis, cinema and other attractions.

Alaska had its own official song while yet a Territory, called *Alaska, My Alaska*, sung to the melody of *Maryland, My Maryland*. The words were written by a graduate of the Juneau High School, class of 1903, whose name was Mountin A. Snow, an appropriate name for an Alaskan, even with its original spelling.

Due to geographical position, Alaska sees a sun that does not set for eighty-two days and it is on duty through the long summer nights.

Every year on June 21st a midnight baseball game is played, and if the United States National Anthem is sung at these games, as is frequently done here, it would be quite realistic to sing "Oh, say, can you see, by the sun's midnight light." What a setting for out-of-doors summer concerts in our far north!

The universal Eskimo instrument is the drum, also called tambourine, and is used from Greenland to Siberia. It is commonly a skin of the seal stretched across a willow hoop and played by striking alternately on each side of the drum with a piece of ivory tusk or a walrus bone, and is often accompanied by chanting. It is said that the pitch is very poor, each chanter seemingly suiting himself, but that the rhythm is very good. Some of the few collected Eskimo melodies, simple as they are and with much repetition, nevertheless have a charm of their own.

The intriguing Totem Poles still stand straight and tall in Alaska, sometimes as high as forty feet, heavily carved with representations of birds, animals and human heads. They serve as the ancestral coat-of-arms, one might say, of the tribes and clans they represent. Since a member of a clan may never kill an animal or bird appearing on his Totem, nor may he ever kill or marry a member of the same Totem, these fantastic poles not only depict the family ancestry and tribal affiliations, but double as a means of wildlife preservation and a restraint of murder.

Many of the Alaskan customs and beliefs are still practiced, and while almost too primitive for us to comprehend, they show how deeply rooted and changeless such traditions become when they give satisfaction to their people. But since past and present are close together in Alaska, it may not be long before modern Alaskan musicians will be coming "down here" to present recitals, including traditional folksongs, and in turn, our concert artists and orchestras will include Alaskan cities in their itineraries, as, in fact, some of them are already doing. Thus, musicians of our now far-flung country will exchange art and beauty through the everlasting medium of music, and Alaska will develop as a part of our musical world, just as its star has now become a part of our flag for all time. ►►►

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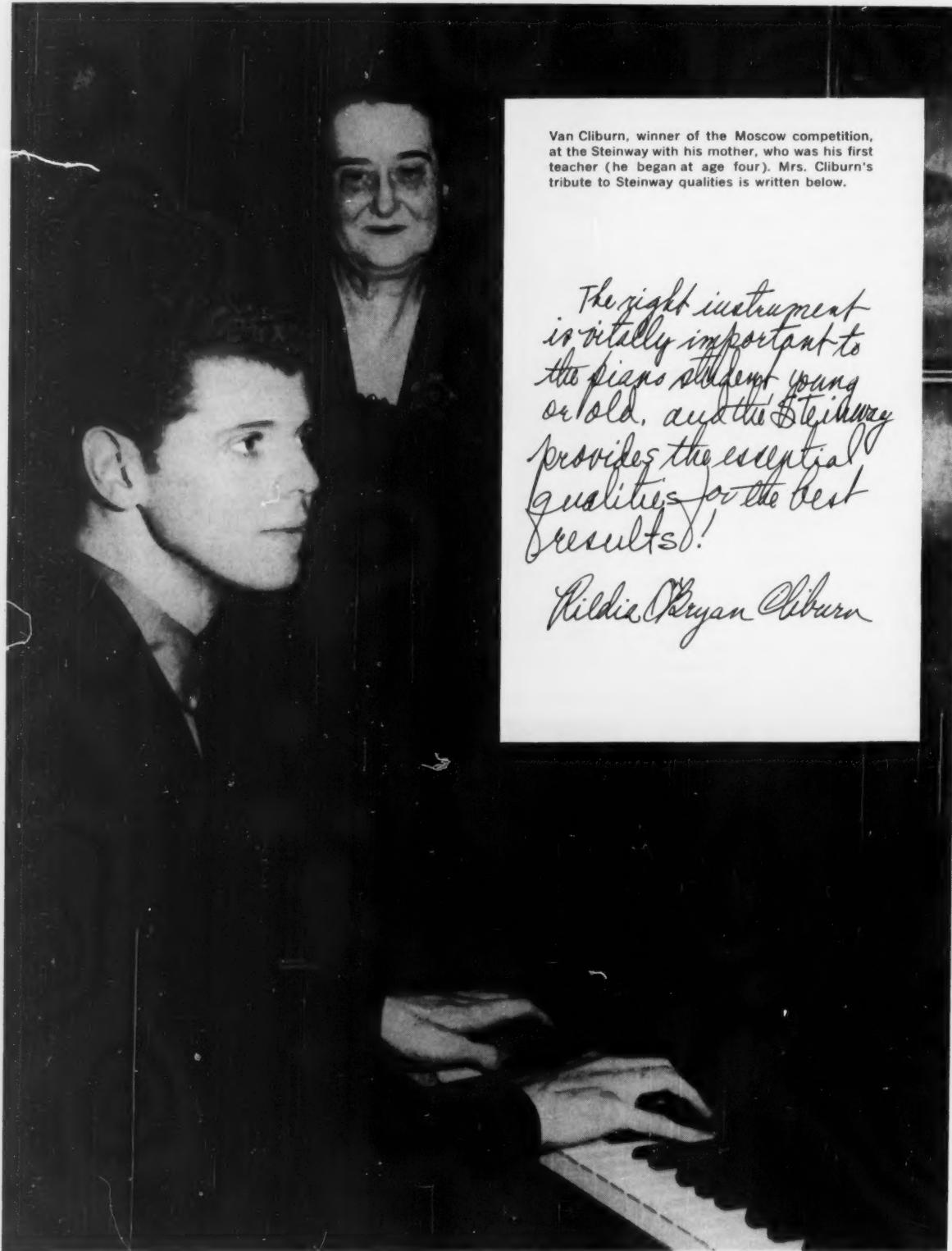
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Music Is The Heart of a City

THOMAS D'ALE SANDRO, JR.

Mayor of Baltimore

BALTIMORE is proud of its tradition of fine music, and has been acknowledged as one of the leaders in the country of municipal music. The City of Baltimore started its sponsorship of musical events in its Parks and Squares in 1865. At the inaugural ceremonies of the opening of beautiful Druid Hill Park in October, 1860, music was played for the special occasion by the Independent Blue Band and the Volandt Cornet Band.

Baltimore has the oldest Bureau of Music in the United States which is financed by City funds. This Bureau, formerly the Department of Municipal Music, was started in 1914 with the formation of the Municipal Band.

The Park Department furnished music in the various Parks and Squares, as stated above, since 1865. The Independent Blue and Volandt bands were then put under the jurisdiction of the old Department of Municipal Music. Later two colored bands were created to take care of the needs of the public.

In 1915, the City of Baltimore appropriated money for the founding of the first municipally sponsored symphony—the Baltimore Symphony Orchestra—and continued this support until it was reorganized in 1942. When a private group took over the management of the orchestra, the City of Baltimore continued to support this organization and sponsor, through the Bureau of Music, ten

Saturday Evening Concerts as well as thirteen children's concerts.

The Baltimore Symphony Orchestra also gives twelve mid-week concerts during the year, in addition to many trips throughout Maryland. All mid-week and Saturday Concerts are presented in the Lyric Theatre, and are also given in a number of the schools themselves. During the summer months the Bureau of Music presents the four concert bands throughout the parks and various school grounds and other locations in the City. All are free to the public. In addition, two outstanding concerts are given in the beautiful Baltimore Memorial Stadium, which has been built during my own administration. Many exciting programs are given at these combined concerts, featuring operettas, ballet and well known recitalists.

Community Singing

The City of Baltimore Bureau of Music has many "firsts" to its credit. In 1915, community singing was introduced as an added attraction to the summer concerts. To our knowledge, this was the first time anywhere that community singing was presented with band accompaniment. This is still a feature with our concerts today, and gives the audiences the chance to participate.

Another "first" was the showing of silent pictures during the outdoor summer concerts, and when talking pictures were made available, they were also shown for the first time anywhere at outdoor concerts. We were the first city in the country to have our own municipal anthem, *Baltimore, Our Baltimore*, which opens all of our concerts and is sung

The ninth of a series of articles under the same title, this report by Mayor D'Alesandro is a succinct testimony of his personal enthusiasm for the promotion of Baltimore's musical development. Represented in the series thus far have been New York City, Los Angeles, Chicago, Philadelphia, Elkhart, Cincinnati, Anchorage and Detroit.



—Fabian Bachrach Photo

in our public schools.

Another first was the presentation of ballet with concert band accompaniment. Usually orchestras are used with ballet. However, this has proved most successful, and large audiences attend these performances which are given in the Baltimore Memorial Stadium.

It has been our policy to provide fine entertainment and, at the same time, help the young musicians get a start in their musical career by an appearance with the concert bands. Aside from the band concerts and the Baltimore Symphony Orchestra, there are other musical groups here. Our Bureau of Recreation has an amateur orchestra and chorus which is open to all who would like to play with other instrumentalists and singers. Several concerts are sponsored each year by the Bureau.

We have not neglected our children in the public schools. The Department of Education has established many bands, orchestras and choruses in the various schools under the direction of highly skilled teachers. In addition, children interested in learning to play musical instruments have the opportunity of studying with trained instructors.

(Continued on page 80)

Why Not Sell Out the House?

NELSON SYKES

PUBLICITY, promotion, public relations and advertising—those much abused and misused terms—have taken on new significance for the serious music impresario whose keenest joy is a sold-out house.

Presenting tasteful programs of beautiful music deserves great praise, but performances need audiences too. Something important has been overlooked when an evening of music slips anonymously into town, plays to a half-empty auditorium and disappears, leaving the great bulk of the community unaware of having missed anything.

For the group that is seriously interested in contributing musical entertainment and culture to their city, the development of a sizeable and enthusiastic audience is no less vital than the presentation itself. But audiences are usually hard to attract. Competition for people's time is more intense today than it has ever been. A local opera, concert or recital finds itself competing with the commercial entertainment world—movies, TV, radio, stage shows—and, more importantly perhaps for the one, two or three evening presentation, the family habit pattern which tends to make every day like every other day. Formidable competition, but not insuperable for the group that values full houses and brisk local interest as highly as a good performance, and devotes time

and effort to the job.

There is a magical formula which, as many organizations have discovered, has a cumulative effect that makes for capacity houses: Present your event as a local community adventure, interpret it in ways that will appeal to most people in your community and use every available means to convey the news of your event to large numbers of people.

Personal Resourcefulness

To work effectively, this formula must be supported by an organization, headed by a person chosen for his or her tenacity, imagination and resourcefulness, who may be called Assistant General Manager for audience relations or Director of Information or Chairman of the Public Relations Committee. The responsibilities of this important job include advertising; newspaper, radio and television publicity; direct mail and other audience development literature; speakers' bureau; window displays; special events, and

promotional tie-ups with other organizations.

It is a great mistake to assume that one person can perform these many functions single-handedly. Whether that person is a paid professional or a talented volunteer, he needs a great deal of help. The success of his mission will depend upon the number of alert people working with him and, no less important, his willingness to delegate responsibility to them.

Committees must be formed to handle each phase of the comprehensive job: an advertising committee, a radio-TV committee, a press committee, speakers' bureau committee, direct mail committee, special events committee and liaison committee, each with its own committee chairman, vice-chairman and members.

These committees, under the guidance of the Assistant General Manager, will have considerable autonomy. The committee chairmen must be people of initiative and responsibility. While the committees are comprised of interested volunteers, they need not all be amateurs in the fields to which they are assigned. A staff newspaper man or local house organ editor on the press committee, a professional broadcaster or program director on the radio-TV committee, an agency man or advertising manager on the advertising committee will prove invaluable in separating the workable from the unworkable ideas.

A word on recruiting: invitations to participate in a cultural civic enterprise are a compliment. Most people accept the compliment, providing they have a fairly clear idea of what they are being asked to do and if they can be made to feel confi-

Nelson Sykes is Chairman of the Advisory Committee for the New York City Opera, a member of the Board of Directors of the City Center and Director of Publicity for the William Esty Advertising Agency. He has been an operatic stage director and a radio script writer and is currently a member of the National Committee for the Musical Arts as well as that of the Central Opera Service, sponsored by the Metropolitan Opera's National Guild.



—Photo, Courtesy of Katharine H. Axley

dence in those who are directing their efforts and reasonably sure their time will not be dribbled away in endless chatter. Committee workers promoting music become part of something worth while, with a purpose larger than themselves. They enjoy local importance. If they are not horribly overburdened with the work, they will derive intangible and tangible satisfactions that will keep them with the group year after year. These satisfactions are essential and should be encouraged, for committee work of this kind must be a reciprocal obligation — the organization to its volunteers, the committee members to the group.

Now that we have the audience development structure, what is the job?

First, it is to interpret the presentation in ways that will appeal to people locally. Plan your attack in words. Remember, that if you are too erudite, you will awe most people, make them feel unqualified to attend and they will stay at home. If you are too colloquial, you will alienate your audience, the perceptive music lover. You may find one verbal approach that will appeal to both, or you may use two or more copy themes aimed at different groups via different media, that is, one approach for the music pages, another for disk jockey programs on radio.

Preparation of the best approach takes time, but it is the key to success. Fact sheets on the company, the artists and staff are essential. Photographs must be obtained. Interviews with the artistic director, research on repertory and composers—all must be studied, analyzed and discussed as part of creating the paragraph or so which you will disseminate widely and on which you will pin a great part of your hopes for mass attendance.

The copy theme is prepared. The committees have the "slant." They are ready to march down the specific avenues of communication for which they were organized.

Their efforts can be divided into three stages: the three-week period before your first performance, the opening itself, the second through the final performances.

The first stage, which alerts the community to your event, creates and



—University of Michigan News Photo

builds advance ticket sales, is the most vital. The second stage, also essential, signals your opening and helps to prevent those bitter encounters with people who enthusiastically inquire about tickets after the final performance. The third stage is valuable if performances extend over a week or more, but unnecessary if there are only one, two or three consecutive performances.

How the committees operate will depend to a certain extent upon your city's media facilities. However, let us list the committees one by one and quickly examine some of the basic projects peculiar to each.

The press committee prepares stories, photos, set and costume sketches for daily, Sunday and weekly newspapers and local house organs. The music or entertainment editor is your primary outlet, but you will have legitimate news for the city desks, and feature material for other departments — artists in the kitchen for the food editor, choristers modelling the latest fashions in a tie-up with a local department store for the women's pages, a back-stage photo contest for the photography editor, a where-is-he-now story about a former athlete for sports editors, committee ladies' planning sessions at luncheon or tea for society columns and many more.

These stories and pictures can be

prepared well ahead of time and dated for release so that you will have continuing press exposure for weeks before the event. Much of the material can be developed in talks with the editors and columnists for whom it is intended.

The radio-TV committee can help enormously by placing artists, designer, conductor and others as guests on shows where their personalities will bring home to a large audience the fact that an evening of serious music is the multi-faceted result of work by a number of rather exciting human beings. This committee can also send news stories to the radio-TV news directors, feature material to women commentators, disk jockeys and other broadcasters and music miscellany as questions for quiz programs. If tickets are available, a few may be offered as special prizes for winners on quiz and audience participation programs. Arrangements may be made to play appropriate recordings on radio, perhaps a full program featuring the work of your composer.

The speakers' bureau committee will arrange for artists and others to speak and/or perform for civic clubs like Rotary, Kiwanis and Lions, for Chamber of Commerce, Junior Chamber, women's clubs and private and public school assembly programs.

The Direct Mail Committee, using carefully prepared lists of people interested in music, should send out announcements, ticket order forms, coupons, follow-up notes and special offers (e.g. Christmas or birthday gift memberships in your organization).

The Liaison Committee, working with department, book and other stores, banks, etc., can arrange window displays publicizing your event. Working with local retailers, manufacturers, professional associations and civic groups, this committee can accomplish a great deal, in store displays, artists' appearances in stores, poster placement, and much that simply evolves from extensive contacts.

The special events committee's primary job is to plan and present a pre-opening or opening night event of such local interest that it will tell a great many people that the first performance has taken place or is

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Discovering a Musical Far East

EUGENE LIST

WHEN Carroll and I did our joint concert tour of the Far East, we were struck by several things—the enthusiasm of the audiences in Indonesia and India for Western music, the surprisingly good pianos we found almost everywhere, and the fact that in those countries where their music is not oriented toward ours, there was still a great response.

In Indonesia our audiences were largely European—membership audiences of the *Kunstkring* of Indonesia, which means “Art Circle of Indonesia.” While the *Kunstkring* is predominantly Dutch and European, it has opened its membership to all the persons of the Indonesian communities who wish to join. Therefore, one finds in the audiences perhaps 20% Chinese (these are Indonesian Chinese who have lived there for many generations), and about 10% Indonesians. (The Chinese in Indonesia, generally speaking, are in a rather favorable economic position, and much more apt to have money and join the concert audiences.)

One of our happiest experiences in Indonesia was playing for the students at the University of Indonesia in Jakarta. Here the welcome was warm and more spontaneous than with the Dutch audiences. However, musically, I didn't feel the

Indonesians were ready for our music, and the Dutch, while much less demonstrative, actually had a better understanding of the programs we performed. I do feel, however, that as the Indonesians are more and more exposed to our music and have the opportunity to get to know us, they will develop accordingly.

The piano situation proved to be much better than I had hoped. In all the big cities of Indonesia the pianos were either new or almost new. As a matter of fact, I remember only two really bad pianos, and they were both in the jungles of Sumatra. The auditoriums in Indonesia are generally not what we are accustomed to, and quite inadequate for theatrical programs. However, all we require is room enough for a piano, for we can operate in a limited space.

Mozart in Singapore

Singapore impressed us as an English city set down in the Orient. We played in a fine hall, which actually seemed very British. We were amazed to hear in Singapore a very fine performance of the *Mozart Requiem*, Singapore's tribute to the Mozart anniversary year.

In Dacca, East Pakistan, the piano was very poor, but this didn't dampen the enthusiasm of the public, which seemed very hungry for Western music. The piano strings were literally held together with baling wire. This was a unique experience for me, and not a particularly happy one from a musician's point of view.

We played representative American music on all our programs and were delighted with the response. In



many cases, the critics singled these works out for particular praise. In some of the cities we had the feeling that, since all the music was new to many of the people, they had no pre-conceived notions as to what was classical, romantic, or modern and therefore could respond just as readily to the modern as to the classic. In many cases they responded more to the modern.

In Calcutta we had the great honor of playing on the All-India Radio on Ghandi's birthday, and one thing I'll always remember is that the radio station was set in a small park, and monkeys were running up and down the steps and ladders. An unusual atmosphere for music making! The first night in Calcutta we went to a mammoth Indian music festival. This festival, with many different Indian artists, went on for seven or eight days, and I understand that frequently the concerts start in the evening and go on practically all night. The Indian audiences are interesting to observe. Friends walk around, make conversation, move up and down the aisles and, if they get bored, walk outside for a while. This all seems to be perfectly natural and doesn't disturb the performing artist at all.

We soon found in India that playing was only one of the functions we were expected to perform. The

(Continued on page 71)

Next season Eugene List will celebrate his 25th anniversary as a concert pianist. Since his debut at the age of sixteen with the Philadelphia Orchestra and Leopold Stokowski, he has appeared with the major orchestras of the United States and Europe, and recently filled his 34th engagement with the New York Philharmonic. He is married to Carroll Glenn, well-known concert violinist, who often tours with him.

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Opera in America Today

PAUL HENRY LANG

AMERICAN opera is proceeding at an accelerated pace, and is rapidly catching up with opera in Europe. In so doing it also catches up with the problems that have beset this wonderful and unique art form in those countries where it looks back upon a long past. *Vanesa* by Samuel Barber, *Baby Doe* by Douglas Moore, *Tale for a Deaf Ear* by Mark Bucci, and a number of other operas heard recently, are all touched in one way or another by these problems, the existence of which is felt by most musicians, yet which are discussed with a remarkable lack of forbearance and even intelligence.

It can be persuasively maintained that the new opera, like the new literature of the advancing century, should reflect the temper of the times, its ideas, its beliefs. It was so with *The Magic Flute*, *Fidelio*, or *Forza del Destino*. However, these ideas and beliefs must be expressed by means of the special language and conventions of opera; topical subjects in themselves do not suffice. Wagner returned to myth and history as the favored subjects for opera, but the post-romantic era felt that these should be abandoned for the everyday milieu in which we live. This is a stylistic tendency in opera that seems to return periodically almost like a natural cycle.

When the change came toward the end of the last century, we should have expected it to embrace the

bourgeois virtues of the day, but for some reason the librettists did not turn to the great dramatists of bourgeois ethics, such as Ibsen, but to the extreme realists, such as Sardou. After a while even this was not "contemporary" enough; psychiatry and social philosophy demanded admission. Exotic sexualism became the favorite topic, from *Salome* to *The Saint of Bleeker Street*, or the raw realism of some symptomatic phase of modern social life.

Mark Bucci's *Tale for a Deaf Ear*, performed at the New York City Center and elsewhere, uses the latter, and collides head-on with operatic dramaturgy. Now the objections to the marital quarrels of two coarse suburbanites as a subject for opera may be rejected on the grounds that this sort of thing not only exists but is fairly typical of our times. But the decisive criterion in opera is whether a play can be rendered in song, and this particular suburban bliss does not lend itself to lyric elaboration.



—Photo by Warman, N.Y. Herald Tribune

Realizing the growing incompatibility of 20th century life and music with opera, some European composers have tried new approaches to the modern lyric stage. Some employ so-called speech-song, others regulate opera by planning the music along abstract instrumental-formal lines. Neither of these methods has as yet furnished a lead. Speech-song is a contradiction in terms — opera must be sung, otherwise it is not opera. But Berg's *Wozzeck*, with its intricate architectural design, is undoubtedly a masterpiece. The only trouble is that no one has as yet successfully duplicated Berg's feat.

Seeing this barrier in their way, many American composers reverted to the older established operatic language still followed by most of their European colleagues, trying to mine a lode that is far from being exhausted. They had a good example in Gian-Carlo Menotti, a very successful and able composer who has dealt with the American scene. His settings of American topical subjects have brought him well deserved recognition, though he is just doing

(Continued on page 65)



"The Ballad of Baby Doe"

—Courtesy, Central City Opera

This eminent musicologist, noted music critic of the N. Y. "Herald Tribune," editor of the "Musical Quarterly" and author of the book "Music in Western Civilization," is also professor of musicology at Columbia University. The above article was copyrighted in 1958 by the New York Herald Tribune, Inc., and is used by permission.

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Organ Playing for Relaxation

ETHEL SMITH

NOT every person wants to become a concert organist, but there's hardly a woman who wouldn't like to be able to pour a cup of tea gracefully while carrying on an entirely unrelated conversation, or follow an intricate dance pattern flawlessly while exchanging flattering nothings with her partner. It would be a rare golfer who wouldn't like to be so sure of his ability to follow through that the tension of critical followers had no effect on his drive. Or a basement workshop hobbyist who wouldn't relish the experience of sawing a board to perfection through perfect mental and physical co-ordination.

Most people would not think of the electronic organ in relation to the acquisition of grace, composure and repose in doing everyday things. But I have found that learning to play the organ teaches the relaxed co-ordination needed for the best performance of all human activity. Some people, entertainers particularly, have it naturally. Others have to learn it. Learning to play the organ is one of the easiest ways to acquire it, and one of the pleasantest.

In playing the organ you use your hands, your feet and your mind. Hands and feet learn to function in-

dependently and yet be responsive to the mind. Playing the organ might be described as muscular orchestration, with each group of muscles performing its own part, under the direction of the mind, which unites their separate roles into a performance of beauty and satisfaction.

The chord organist, who plays for the sheer fun of making music, finds the same privilege of learning relaxed co-ordination present in this instrument. With the chord organ, each hand becomes skilled in a different habit pattern. The left wrist can learn the oompah beat rhythm, while the left foot takes charge of the bass.

In time the lessons in independent



action learned at the organ become a part of the individual and are reflected as grace and composure in all movement.

If the organ did nothing else, I would recommend it as good basic training in relaxed co-ordination. Playing does much more, as everyone knows, but that's another story. It is part of this story, however, to say that playing the organ is a source of continuous composure, because playing restores bodily and mental harmony, which is interrupted and thrown off balance daily by the tensions and pressures of living. ▶▶▶

THREE PREMIERES AT NEW YORK'S CITY CENTER

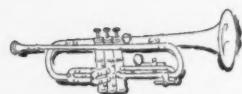
THE New York City Opera's second season of American works gets under way on March 30 with a performance of Menotti's *Maria Golovin*. Eight new productions are scheduled, including a world premiere, an American premiere and a New York premiere. The world premiere is Hugo Weisgall's *Six Characters in Search of an Author*, which has a libretto by Denis Johnston based on the Pirandello play. Lee Hoiby's *The Scarf*, first performed at last year's Spoleto Festival, will receive its American christening, and Carlisle Floyd's *Wuthering Heights*, first staged in Sante Fe, will receive its first New York performance. Other new productions

will include Norman delo Jojo's *The Triumph of St. Joan* (previously done only by the NBC-TV company), Kurt Weill's *Street Scene*, Douglas Moore's *The Devil and Daniel Webster*, and *He Who Gets Slapped*, by Robert Ward and Bernard Stambler from the Andreyev play. Productions held over from earlier seasons include Menotti's *The Medium*, Floyd's *Susannah*, Moore's *Ballad of Baby Doe*, and Marc Blitzstein's *Regina*. The five-week season is again subsidized in large measure by the Ford Foundation, and will bring the number of American operas produced to eighteen. ▶▶▶

Ethel Smith, known throughout the world as the "First Lady of the Hammond Organ," is not only a distinguished concert and recording artist, composer and arranger, but also Executive Director of her own Music Corporation in New York. She has served as a special envoy of the State Department in international diplomacy. At the moment she is completing a series of Decca records which will include concert organ classics, Hawaiian music and Blues.



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The Music of Israel

SYLVIA NESSON

A dynamic nation, its territory no larger than that of the State of New Jersey, with a population of some two million, representing over 70 lands—this is Israel. In the ten years since its establishment as a state, Israel has faced many and varied problems. Immigrants from all corners of the earth, having widely differing educational and economic levels, have had to be absorbed and integrated into the existing pattern of life. This striving for the normalization of every new arrival, without regard to age and physical condition, has placed a heavy burden on the already strained economy of the country. These refugees from terror must be made to feel welcome and secure and must be allowed to develop normally, that is, to satisfy their material and intellectual needs and capabilities. Bearing this in mind, one is struck by the fact that nowhere in the entire Middle East is the level of literacy higher than in this small country. Per capita, Israel publishes and sells more books than any other country in the world. This may sound improbable, but if one considers the tremendous volume of printing as juxtaposed with the small population, it will no longer appear so. Viewing all this, one is indeed gratified by the efforts expended toward the instillation of cultural values in old and young alike.

Music has from the beginning been a vital part of Israel's life. The eagerness with which concerts are awaited and the long, solid lines

at box offices testify to the Israelis' intense love and need for musical fulfillment. So great is the demand for admission into the concert halls that often programs must be repeated, although a number of them are broadcast. Performers from all over—instrumentalists, opera and concert artists, dancers—look forward to appearing in Israel. They know they will always find an audience which is very alert and which, though quite sophisticated in its knowledge of music, is never jaded or indifferent. On occasion, Israeli audiences have been known to be quite vocal in their disapproval of a particular performance. The Israel Philharmonic Orchestra, founded before the inception of the State by the world-renowned violinist, Bronislau Huberman, has served with great distinction in world-wide appearances under the batons of such giants as Toscanini, Koussevitzky, Mitropoulos and Bernstein. This orchestra is peopled by many outstanding instrumentalists, who are refugees from Nazi and Communist persecution. Nor is this the only orchestra in the land. The Israel Broadcasting Service (Kol Israel) maintains an orchestra with a full complement of fine musicians for its many broadcasts of symphonic as well as lighter music. Serious attention is paid to the performance of new works from without as well as within Israel's borders. Many chamber music and choral ensembles are sent on tours of the outlying areas and their performances are received with rapt attention and appreciation. The newly reconstituted National Opera of Israel, though still suffering from a dearth of singers, has mounted (in addition to the standard repertoire) such rarely heard works as Verdi's

Having spent considerable time in Israel, singer Sylvia Nesson is well equipped to discuss that country's music. She is a highly successful concert artist, who has introduced and popularized many internationally known Israeli composers.



Nabucco and others.

As is the case with almost any facet of Israel's life, music has not as yet emerged as an entity. The variegation of its people's ethnic backgrounds, at once a negative and positive force, perhaps compels us to wait for the new generation to grow as "Israelis" before we can detect an art indigenous to the land, an art different from the Babel of modalities and styles it is today. There is serious as well as assiduous activity in music. Composers from the many great centers of musical learning have brought their knowledge with them and are hard at work amalgamating their past with Israel's present. For the time being we delight in the rare beauties brought with them by immigrants from such romantic sounding places as Yemen, Kurdestan, Bukhara, Cochin-China, Morocco, the Eastern, Central and Hispanic areas of Europe. The government of Israel, mindful of this vast ethno-musical treasure has placed great importance on its documentation and preservation. This program is being carried out with the combined efforts of many universities and other learned societies—many of them from outside the country.

Composition in Israel, again, reflects the many backgrounds and degrees of musical sophistication. One can hear primitive chants, sung and danced to the accompaniment of instruments long forgotten, and one can hear oratorio, chamber or symphonic music in the most modern

(Continued on page 70)

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Machine-Made Music

DAVID RANDOLPH

HOW many of those present in the auditorium of New York's Museum of Modern Art on October 28, 1952, realized that they were witnessing the beginning of a new era in the annals of music in America? As is the case with so many other important happenings — events that are later invested with a certain aura by the passage of time — this was announced with no special fanfare. In fact, the circumstances were becoming less and less dramatic as the evening progressed. The occasion was a concert of contemporary American music, conducted by Leopold Stokowski. The opening work had involved a small orchestra with piano; the next composition enlisted the services of only a quartet of wood-wind players. When they had finished, all the instruments, chairs and music stands were removed; and a large speaker mounted in a cabinet, such as might be found in a high-quality phonograph, was placed in the center of the bare stage. Mr. Stokowski spoke briefly about the fact that the audience was now going to hear music conveyed directly from the composer to the listener, without the necessity of musicians to "interpret" it. Then he, too, left the stage, and the audience was left face to face with the

speaker and nothing else.

The first sound to emerge from the machine was a low rumble, suggesting the very lowest notes on the piano. That was followed by an extraordinary recording of a piano. A chord was struck, but no sooner had the sound begun than it was immediately cut off in a manner that could never be achieved by any pianist. For the next seven minutes the audience listened to a composition possible by electronic manipulation of the sounds of the piano, joined at a few spots by the sounds of human voices. With this hearing (I hesitate to use the word *performance*) of Vladimir Ussachevsky's *Sonic Contours*, tape recorder music had made its official bow in the United States.

"Tapesichord" Music

The concept of *Musique concrète*, as it is called by the French, or "tapesichord" music, as it is sometimes referred to on this side of the ocean, has been making more and more of a stir in the world of music. It has attracted the support of such figures as Stokowski, Alfred Wallenstein and Herman Scherchen. It has made its impact felt in the movies and television. In the field of popular song, it has assaulted the ears of countless millions in *Purple People Eater* — the People Eater's toy horn being a saxophone recorded on tape at low speed and then played back at very high speed.

What is it? How is it achieved, and what is it likely to do to our concept of music? Briefly, it is music produced with the aid of elec-



tronics; it has been made possible through the invention of the tape recorder. The tape recorder has given the composer a means of manipulating sound in ways that were previously out of the question. To be sure, composers throughout history can be said to have done nothing more than to "manipulate" sounds, but even the most advanced composition played by any number or any combination of instruments cannot produce the kinds of sounds that the tape recorder makes possible.

If sounds could be captured and preserved in some tangible form that would allow them to be "handled," the composer's materials would be enlarged. An obvious answer would be the phonograph disc that has been available for well over half a century. Now, suppose for a moment that it were possible to "unwind" the spiral grooves on a disc, so that, instead of their being rigidly fixed and therefore inaccessible, they were now in one long line, like a long piece of thread. The entire thing could then be wound on a spool, and any one section could be isolated from the others and "handled" at will. This, in essence, is the nature of a tape

Mr. Randolph, conductor, author and lecturer, leads his own choral group, the David Randolph Singers, whose stereophonic recording on the Elektra label has just been released, and also the Masterwork Chorus. His weekly radio program, "Music for the Connoisseur," is presented over WNYC, New York. The above has been condensed from the original by permission and appeared in the January, 1959 issue of "Horizon".

recording. The tape, however, is a thin, flat ribbon, a quarter of an inch wide.

The important point to notice is that any one single sound can now be located precisely, and, because it is preserved on a piece of ribbon that can be held in the hand, it lends to all manner of manipulation. Suppose that we have recorded on the ribbon the sound of a single note that was played originally on the piano. It is characteristic of the sound of the piano to start with the percussive effect of the hammer striking the string. The tone, or the note itself, then follows, and it dies away quite rapidly. It is because of these two characteristics, among others, that we recognize the sound of the piano and can distinguish it from that of other instruments. Now let us locate on the tape just the spot at which the percussive knock of the hammer is recorded, and, using a pair of scissors, cut it out and splice the tape together again, using a piece of cellophane tape. When we play the tape, we now have a sound that stemmed from the piano, but that could not be produced by a "live" pianist. This is what is meant when we say that the tape recorder has given the composer a means of manipulating or handling sounds in ways that could have been only imagined before.

Now you might give free rein to your own imagination and think of the various ways in which sounds can be handled on the tape. Cut away the tone and preserve the part with the knock of the piano's hammer, and you have the very thing that the audience heard near the beginning of Ussachevsky's *Sonic Contours*. A certain emotional effect results from this sudden stopping of the piano tone. Play the tape backward and you have the unusual effect of the piano sound starting as if from nowhere and suddenly ending with the percussive knock! Record a fairly low note and play it back at very slow speed, and the result is a note far lower than any that can be achieved on the piano. A faster speed raises the pitch and also causes notes to be played far more rapidly than could be done with human hands. It is a simple matter to add what sounds like an echo, thus increasing the range of

effects apparent to the human ear.

If these and many other techniques are extended to all the other instruments, the range of possible effects becomes enormous. Flutes can be made to growl in unaccustomed depths. Percussion instruments can be the source of endless delights—and the human voice can produce results that stagger the imagination! Why not use the sounds of nature: birds, ocean breakers, human heartbeats, railroads, the hum of an insect, laughter, drops of water, footsteps, human speech, and the like? . . . This use of natural or "concrete" sounds is the basis of the second of the schools of composition for tape recorder. It was developed by the *Groupe de Recherches de Musique Concrète* in Paris, the chief exponents of which are Pierre Schaeffer and Pierre Henry.

It is Pierre Schaeffer who must be credited with the first composition of this kind. In October of 1948 his *Etude aux Chemins de Fer*, based on the sounds of railroad trains, was broadcast over the French radio. One year later the name *musique concrète* came into being. As Schaeffer himself explains, it was meant

"to describe this new way of making music which allows the composer to work from the start with his actual sound materials, directly, as a painter works with pigments and canvas; a sculptor with clay or stone."

There has already been considerable intermixing of these two electronic approaches — one from conventional instruments and the other from sounds in nature. The distinguishing characteristics of the two are by no means rigidly adhered to by composers of the contrasting schools. But there is also a third school in which little such freedom is permitted. In this approach, which originated in Germany, almost the only sounds used are produced mechanically — that is, in an electronic machine itself. Most of us are familiar with the phenomenon by which our bodies can cause a defective radio or TV unit to emit strange sounds. This principle, much refined, is the basis of the sounds used by the German school. They are produced by oscillators within the electronic system itself. Their howls, squeals and growls can be very carefully controlled. Orig-

(Continued on page 68)



"What else can he do?"

Piano Pupils' Individual Needs

RUTH BAMPTON



JOHNNY hears a Hit Parade tune and tries to pick it out on the piano. Paul wants to win his merit badge for Scouts. Susie wants to play as well as Betsy, whom she heard on a TV Youth Program.

The piano teacher today is facing a special challenge in this space-minded "sputnik" world. The children in today's schools are learning new techniques and the whole educational process is changing. Some advertised piano "methods" aim to eliminate 90% of the learning process! What does this mean to the thoughtful piano teacher?

I feel we must re-evaluate constantly our teaching techniques, for we need better teaching and we must obtain quicker results. Do we have to skimp on foundation and present a sugar-coated path to meet the trend of today? No, I do not believe so. I think we must strive to do a better job in leading our pupils toward a real understanding of the musical language. Too often in the past we have superimposed a course or planned approach for *all* students alike, whereas it would have been better to study more carefully the individual pupil and his goals. There are many approaches to musicianship, technic, interpretation and sight-reading—as many approaches as there are pupils.

Though this present day might be considered a period in the history of music when rhythm has gone rampant in Rock 'n' Roll, we have all

seen pupils tense and incoherent when it comes to expressing rhythm at the piano. I think the French approach to rhythm, using *Solfeggio*, may be applied to piano teaching in an interesting and individual way. The important point is to see that Johnny makes his rhythms vital and expressive by the musical way in which he counts. The melodic line may be sung or said in rhythm while the child taps, and later the pupil may *conduct* while he sings or says the rhythmic pattern. If the child is a beginner, the names of the notes may be said in rhythm as he taps. There are many variations.

Publishers' Help

Fortunately, the teacher today has many materials and tools at her command to help her. Publishers have streamlined their catalogues, sometimes deleting what some teachers have considered good issues, for the sake of making room for newer materials geared to the space age. There is much material from which to select. All good teachers should know the catalogues of all publishers to have just the material they need, just as a doctor must know the right medicine for the individual patient. We owe a debt of gratitude to our publishers because they have produced more attractive materials to help Johnny become a better sight-reader.

To be specific, what are some of the aids for John, Paul or Susie mentioned at the beginning?

(1) For John, who wants to play some hit tune, there are many books. Steiner's *Skill in All Keys* will help

to provide him with facility in chord playing. Then there are the Diller *Keyboard Harmony* books in three volumes. These will help him to express himself and to harmonize melodies he may hear. Recently published are the McGinley books with chord suggestions. The *One, Four, Five* book by Steiner and the *Piano Hour* book by Webber are both excellent. One could go on and on.

(2) For Paul, who is anxious to win his merit badge, the stress must be on sight-reading. If he is having difficulty with note-reading, one might start with the Schaum *Sight-Reading* book or *The Berry Basket*, J. Fischer. Both are excellent, as each is so easy the child enjoys success at once. It might be that Paul will need to review the principles of sight-reading; if so, try Diller's *A Baker's Dozen*, "Thirteen Pieces to Read at Sight and How to Do It." This is an entertaining and very profitable book.

(3) For Susie, who wants to play really well, there is much we can do. Fortunately, with hi-fi equipment and tape recordings at our command we can help our pupils in a way we never could before. The splendid *Educo* and *Sound Book* records were made especially for students. These give one the opportunity to hear great artists perform short compositions which they may be studying.

There are excellent collections and arrangements of the classics to give the inexperienced pupil confidence and pleasure. One has to guard against "watered down" arrangements that are unfaithful to the orig-

(Continued on page 82)

Ruth Bampton is a recognized author and composer of over one hundred various publications. An instructor in piano in Pasadena, California, she has completed her sixteenth year as Director of Music at the Polytechnic School there.

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The Problem of Rock 'n' Roll

DWIGHT LILLER

PROBABLY one of the most controversial subjects in the present age is Rock 'n' Roll music and its influence on our culture. Since "Rock 'n' Roll" is currently synonymous with "teen-ager," this is the relationship that I would like to discuss.

As a music teacher in a junior high school, I have had an opportunity to find out what teen-agers like and what they tend to dislike; and one thing seems rather certain—they do like Rock 'n' Roll. Now the obvious questions are: "Is Rock 'n' Roll worthy of the attention it receives from teen-agers? How much does this type of music have to offer adolescents toward their aesthetic development?"

If we are to examine the strictly musical attributes of Rock 'n' Roll, we find the melodic, rhythmic and even harmonic structure is largely repeated over and over. One of the oldest devices for getting a point across is to repeat it until the opposition gives in from sheer exhaustion; but little is developed by this method except boredom.

Rock 'n' Roll has made a hit with teen-agers because of its mechanical, rhythmic drive—its appeal to the physical. Teen-agers are in a physical transition and are very receptive to this sort of rhythmic force. The argument has been made that for this very reason teen-agers need rhythmic

music to "let off steam." If this be the case, is it not possible to find music that serves this rhythmic need and at the same time awakens the *spirit* through its *melodic and harmonic development*? In our classroom teaching, we can show that for every feature of popular music there is a classical parallel. For example: (1) Swing consists of *variations* on popular tunes; (2) "Breaks" and "hot licks" you find as *cadenzas* in classical music; (3) Rock 'n' Roll's repeated chords may be found in the piano accompaniments of Schubert's art-songs, etc.

Cultural Values

The whole problem boils down to a reflection on our sense of values. We, as a nation, have been criticized for our materialism, possibly brought on by one of the highest standards of living in the world. We might well take heed of such criticism in the light of our cultural development. Has it kept pace with our scientific achievements? This lack of values stems from materialistic ideals.

Few parents have the time or the will to take their children to concerts, and so they are left to the many influences of communication media which stress materialistic values. When given the time and the chance, I find that young people do respond to music of worth, but they simply are not given enough opportunities where they are supervised and guided so that they may become capable of satisfying musical development. It is important that the student learn to listen for the essential expression in music. Carter Harman in his book, *A Popular History of Music*, says, "It is no easier for a



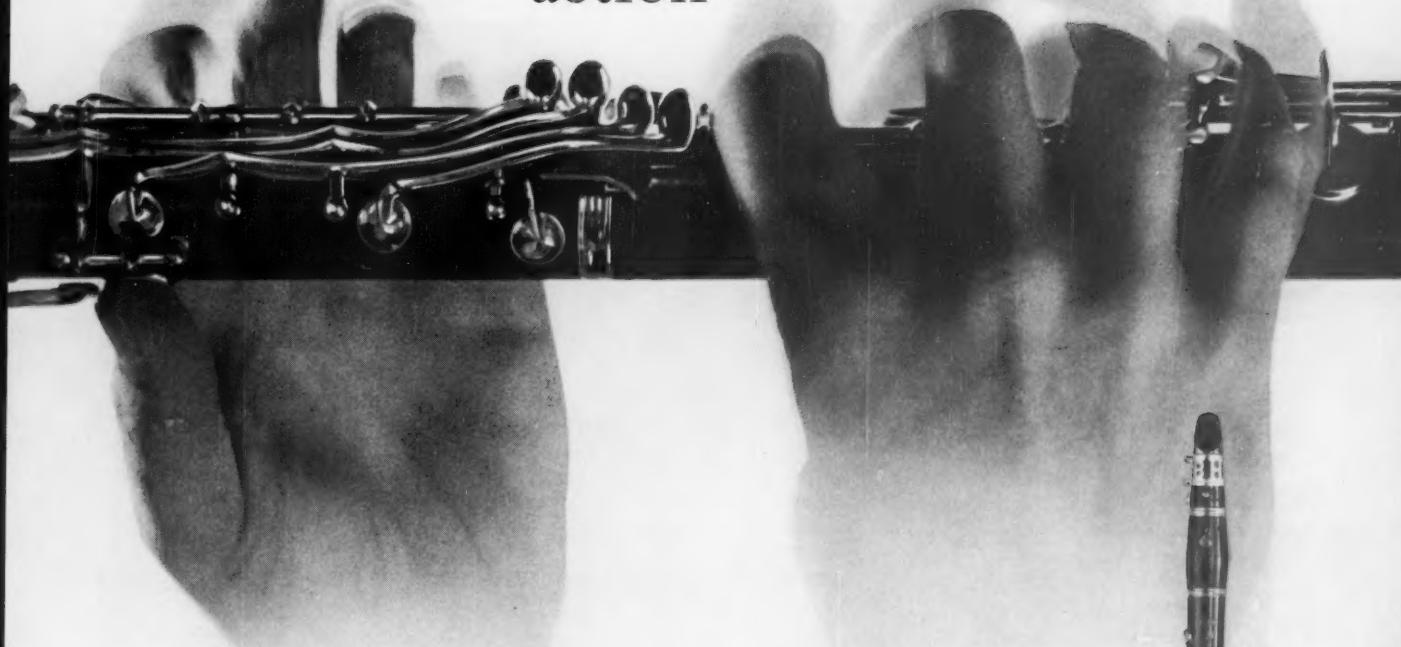
beginner to sit down with a symphony and perceive that expression without help than it would be for him to read French without a dictionary."

Our present music culture is suffering from the crowding out of music of real worth by that which is trite. The commercial interest has been shamefully responsible in many cases. The local disc jockey has become the undisputed hero of the teen-ager and often promotes inferior music simply because it has proved to be a profitable system. The teen-ager is allowed to pick from a list of ten "top tunes" and to write in as to his or her preference. Too often the entire list consists of music that is aesthetically bankrupt. *I would not deny a teen-ager the right to hear Rock 'n' Roll*, but I do deny his right to hear almost nothing but this type of music. Why? For the same reason that a steady diet of starches can ruin the digestive system, a steady diet of one type of music can keep one musically ignorant in understanding what is truly beautiful and worthy of man's attention.

One cannot know what is beautiful if one does not have the opportunity to experience beauty. If we
(Continued on page 74)

Dwight Liller is currently teaching vocal music at the Irving Junior High School in Lorain, Ohio, and directing the Lorain Congregational Church choir, while working for a Master's degree at Ohio State University. He served for four years in the Air Force, with considerable activity also as a choral conductor and a soloist in operetta productions. His wife is a composer in various forms, including popular songs. Both are practical musicians.

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Community Music Marches On

C. F. NAGRO

COMMUNITY music has made remarkable progress in the United States, starting from the era of the "singing school" and the pioneering work of Lowell Mason (1792-1872), and other leaders, onward to the polished twentieth century choral and symphonic attainments from scores of organizations in cities, towns and villages throughout the nation.

Today, millions of Americans are both producers and consumers of music. They enjoy making some kind of music of their own besides listening to the music of others. Likewise, they find enjoyment in assisting others in promoting and recreating music. They are, indeed, a vast army of amateur singers and instrumentalists, singing and playing in church choirs, community choruses, orchestras and bands throughout the United States.

Today, the cornerstone of American music-making remains firmly implanted in amateur music groups. Much credit for this unparalleled success should be given to the outstanding altruistic leadership from professional and non-professional people in small and large communities throughout the country, leadership coming from public and private schools, churches, recreational and cultural agencies, musical societies, private music teachers, musical en-

thusiasts, industrial establishments and many other groups working harmoniously side by side.

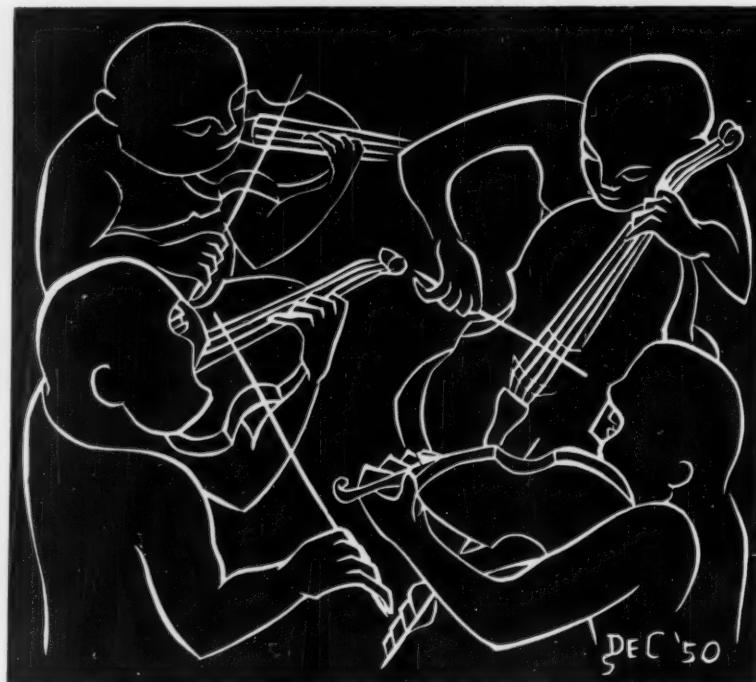
Music workers, recreation directors and others are reporting growing interest in musical participation by instrumentalists and vocalists everywhere. Many small as well as large communities are finding it possible and advantageous to promote musical activities. If a survey were to be conducted in any American community today, it would most likely reveal the presence of potential talent and interest which could easily be harnessed for pleasurable musical participation for many inactive but capable musicians. Music workers vouch for the fact that many vocal and instrumental amateurs become discouraged when they fail to find

suitable outlets for musical activity.

Many music educators are directing greater emphasis toward the development of small instrumental ensembles in the community. Such ensembles can provide musical enjoyment for players of string, woodwind, brass and percussion instruments. Players of these instruments have at their disposal a considerable volume of music scores especially composed for such groups. Scores for various ensembles are available for reference or loan from many public libraries, or may be purchased with parts, very often in inexpensive editions, from music publishers and dealers. Likewise, vocal ensembles can derive much pleasure from participation in duets, trios, quartets,

(Continued on page 56)

Constantino F. Nagro, director of music education in Chicago's suburban Roselle, received the degree of Doctor of Music Education from the Chicago Musical College in 1914. Besides teaching in the Pennsylvania public schools and at Bucknell University, he was for four years manager of the violin department at the Rudolph Wurlitzer Co. in Chicago. Dr. Nagro has been active in community music work for many years, and was cited by the War Council of America for his outstanding service in that field during World War II.



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Polishing the Brass Ensemble

EDWIN W. JONES

WHEN brass ensembles play, especially at contests or festivals, you'll see many interested faces in the audience. There will be very little comment among the listeners—just appreciative listening. Why is this? One big reason is that, occasionally, those audiences hear a brass ensemble perform with unusual beauty. And they are hoping—

What makes a good brass ensemble?

First, let's look at the *personnel*. "I like an ensemble," one director will say, "that's composed of players who are congenial,—players who *enjoy* making music together."

"Give me a group of players who can cut the mustard," another says, "players with strong yet flexible embouchures, who have enough music background to know how a small ensemble ought to sound."

Frequently we hear: "The main ingredient for the making of a good brass ensemble is willingness to practice and practice some more." So much for that—let's select our personnel.

1. *Choose a leader*. Every brass ensemble needs a leader—in addition to your help as director. Why? Because there *will* be times when you cannot attend rehearsals. Your leader should certainly be an adequate performer—possibly your best. He should possess a sense of musical style and have a *keen desire* to do a good job. He should be dependable (a person who will let very few things stand in the way of a scheduled rehearsal).

2. *Select your ensemble members carefully*. They should be congenial. However, it is possible that performers who aren't too "high" on a member or two in the ensemble could love music expression so much—they would overlook personal likes and

dislikes—if a goal of fine music expression could be reached.

Boys or girls? For maturity of tone and brilliance of execution some think boys have the edge. There are many fine brass ensembles, though, of a "mixed" personnel. Team workers, who love a *united* effort rather than an individual one, are your ideal.

3. *Check instruments*. Large bore instruments and medium deep cup mouthpieces make a richer and more satisfying sound. Valves and slides should work so splendidly that performance is enhanced, not tarnished. Search out instruments that are apt to produce the tone you feel is best. Water corks must be airtight, for a full tone and conservation of player effort. Remove dents in tubing so that tone and intonation will be aided.

Keep It Clean

Wash the inside of the instrument. Rinse it well. Use a cleaning brush. Mouthpiece almost full of "debris"? A pupil once said, "My horn won't blow." I held his mouthpiece between me and the light. It was almost completely choked. Don't immerse a brass instrument in *hot* water. I once put a French horn in a bathtub of hot water. When I lifted the horn its lacquer slipped back into the tub like falling leaves.

4. *Work on tone first*. "Even easy music can sound highly satisfying," one authority says, "if the tone is eminent." Tonal concept? Important, yes, but perhaps we should build flexible and sensitive embouchures first. How? By easy warmups, playing of slow scales in varying dynamics, and holding various notes at a steady level. We should also alternate play-



—University of Wisconsin Photo

ing and resting, stopping this side of strain, emphasizing that brass embouchures need at least some playing every day.

After the embouchure has *control* of the tone, then we instructors should emphasize tone, praise tone, and work persistently and good-humoredly for a *pure brass tone*. Slow music, songlike melodies, the playing of chordal exercises—all these tend to awaken in the brass ensemble performer an urge to create a beautiful tone. (Brass personnel with coarse or indifferent natures can seldom be led to produce a golden tone.)

5. *How about blending?* Again we have appreciation of the objective as a vital element. "I can get my ensembles to blend," says one brass instructor, "if I can induce them to remember that the success of the *ensemble* is the aim—not the glory of the individual performer."

Yes, to achieve the blend we want, we usually need to "strengthen the

(Continued on page 77)



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Greatness in Music Teaching

ROBERT PACE

WHAT are the qualities of a "great" teacher? Probably each of us has some very strong opinions pertaining to this subject. Is a great teacher demanding or permissive, domineering or sympathetic, sarcastic or understanding? Is he a teacher who can develop intelligent listeners and performers with the practical skills of sight reading, harmonizing and improvising? Is he the teacher who can salvage a child with a poor musical beginning and transform him into a self-reliant young musical enthusiast? Or is he the teacher who devotes his energies to a select group of gifted students that have promise of becoming outstanding performers?

There are those who maintain that, as teachers, we are judged by the performing ability of our students. A teacher, they say, can be only as successful as his students' quality (or talent) will permit. Some teachers feel that their success is hampered by the fact that there are so few "talented" students in their vicinity. This may be true to a degree but it depends largely upon one's definitions of *success* and *failure*. What are the teacher's musical aims and objectives? What skills and understandings does he expect to develop in his students?

It would be a grave error to judge a teacher's greatness merely upon the ability of his students to win awards. Most of us will agree that the majority of the students studying music will never pursue it as a career. Surely the teacher who can develop his students' abilities to the extent that music plays a vital and rewarding role throughout life must be considered not only successful, but great. How different must be his approach to teaching from the person who merely assigns "pieces."

A really good teacher will make

certain that all of his students can sight-read, improvise, harmonize and transpose, as well as *perform* good piano repertoire.

The pupil of the teacher who merely assigns pieces would be completely bewildered if he was asked to do any of these things. Such inadequacies are usually justified by the teacher on the basis that "Johnny just isn't talented." In this case, it is the teacher who lacks the talent.

The mention of this unfortunate student leads us to the recognition of another type of "great teaching." Have you encountered the frustrated, yet still hopeful parent whose child has "used up" two or three teachers, and who now pins his last hope on you? To turn this child's

defeat into any degree of musical success takes great skill. This student may accomplish very little by professional performance standards, yet if his musical experience can somehow become a personal asset rather than a liability, his teacher has turned the tide from negative to positive.

What about the gifted students—the one in a thousand? Undoubtedly, many of them are so perceptive that their results would be superior despite inferior teaching. As a matter of fact, their results would be superior only in comparison with average ability, and not in terms of their own potential.

(Continued on page 81)



—Photo by Ralph Walters, Courtesy of American Music Conference

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Musicians Must Eat— and How!

ARTHUR KENT

ICAN make two generalizations about singers and musicians, in relation to food: They appreciate and are familiar with good food, and they are now shying away from fattening foods.

Musical artists have a keener appreciation for tasty food than the majority of people because they are away from home so much—on the road—where a fine meal is not always easy to secure. I remember that, when I was concertizing “on the road” from 1946 through 1951, a good restaurant was always a joy to find. Our one-night stands were so much more bearable when we were directed to a good restaurant. As a result, most singers and musicians tend to become food-conscious, to know exotic dishes, to develop favorite dishes, to collect recipes, to read menus discerningly and to learn quite a bit about beers, wines and liquors.

With the passing of the years, of course, all of us have become more weight-conscious. We know more about nutrition; we have read about the dangers of cholesterol, too much fat, too much nicotine, or too much alcohol. We have even discovered that enjoyment of a meal is linked to emotional well-being. And we have learned that an opera or concert singer does not necessarily have to be over-weight.

Most of us have learned that stamina for the rigors of singing can come from the proper kind of food, rather than from sheer quantity of

food. We have learned that proteins can give us enough nourishment and that we do not have to stuff ourselves with carbohydrates.

We have seen how Mario Lanza and Judy Garland fight against being over-weight, and keep complaining they don't feel strong unless they eat well. However, each artist, perhaps with a doctor's help, soon learns how to maintain strength without getting heavy.

From personal observation as a singer-turned-restaurateur I can see musical artists selecting food more carefully than ever before. Robert Merrill, for instance, will not order any dish that is fatty or greasy; he prefers fish without butter or gravy, steak without the trimmings, and salad without dressing.

Eating with Restraint

Most musical artists restrain themselves at the table. Leonard Warren prefers curry of shrimp, and avoids liquor, desserts and smoking. Van Cliburn likes steak and potatoes, but does not drink alcoholic beverages. Nicola Moscona likes lamb, but restrains himself regarding gravy. Robert Weede orders a double cut of roast beef, but is cautious with bread and potatoes.

We still have bit-eaters—like Moscona, Eleanor Steber and Lauritz Melchior—but they, too, set limits for themselves. Although Miss Steber once was quoted as saying she likes to eat and feels she needs extra food for her work, she nevertheless is weight-conscious.

The trend is away from big eaters and toward careful eaters. Since the Edward Johnson era at the Met, opera singers have been conscious of



their figure and eating less carelessly. Helen Traubel, who likes steak and broccoli with Hollandaise Sauce, is always trying to keep her weight down. Patrice Munsell, who has a “movie-star” figure, intends to keep it that way. There's no doubt that the big, buxom opera and concert singer is giving way to the chic singers like Lily Pons, one of early slim figures, Roberta Peters, Mimi Benzell and Maria Callas.

In the pop field, of course, the small-figured singers have been well established, such as Patti Page, Mindy Carson, Connie Francis, Vivian Blaine and Tina Robin. They have proven that a slim girl can belt out a song as easily as a hefty girl. Tina Robin, for instance, is 92 pounds, but her voice can shake the rafters. The theory that you need heft for lung power has been disproved, I'm sure, just as was the theory that fatty food provided energy.

Because so many singers ask me to suggest a good low-calory meal, I have drawn up the following items as comprising a good, tasty, filling, non-fattening dinner: rack of lamb, mixed green salad with lemon or olive oil dressing, black coffee and fruit compote. A good lunch could consist of broiled steak, salad, black coffee, and perhaps Gewurztraminer Alsation wine.

Of course, most individual musical artists have favorite recipes, and it may be interesting to note some of them: Jarmila Novotna is proud of her recipe for Czechoslovakian Rai-

(Continued on page 82)

Arthur Kent, now manager of Sardi's East Restaurant in New York, was co-winner (with Eleanor Steber) of the Metropolitan Auditions of the Air in 1940. He sang leading roles at the Met and toured in concerts for many years before going back into the family business, restaurants.

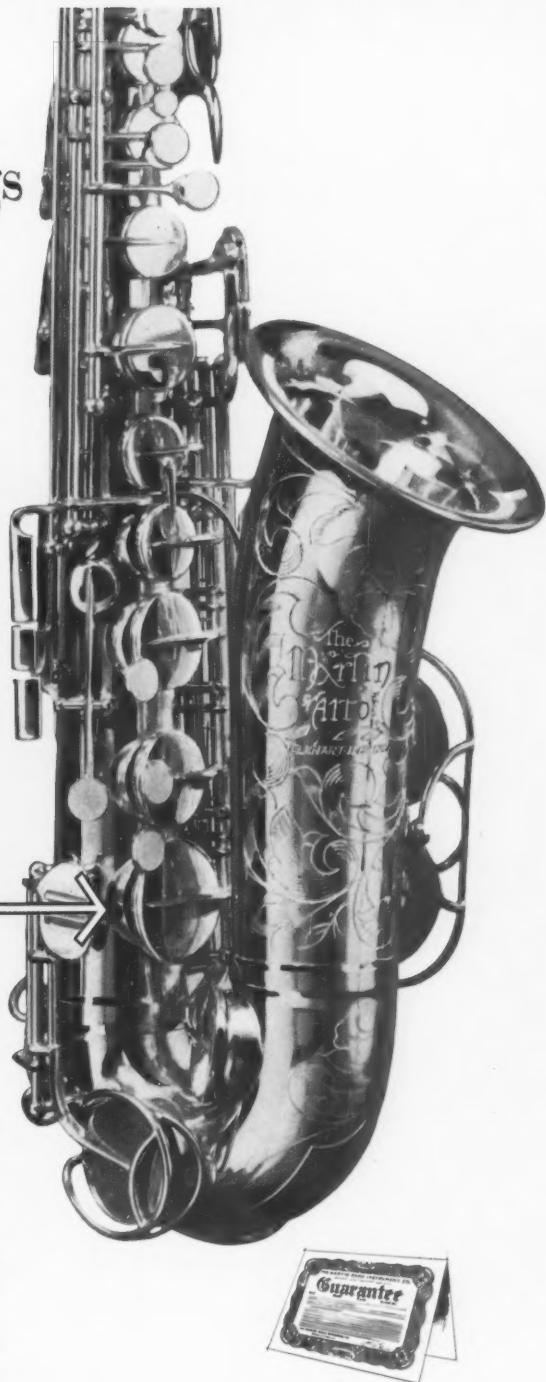
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Cellists Unite in Harmony

GEORGE KOUTZEN

WE cellists are traditionally in a rather peculiar position. It is generally recognized that few instruments possess the inherent beauty of tone that is the cello's, and the virtuoso capabilities of the cello have been repeatedly demonstrated. Yet the instrument's solo literature is relatively small (though not as small as might be supposed from the programs of our symphony orchestras), and much of the best music for solo cello is to be found in trios or quartets in which a lion's share of the attention is commanded by the violin or piano. Recognized masters of the instrument (such as Pierre Fournier, Leonard Rose, Maurice Gendron and Joseph Schuster, to mention a few), are not accorded the public acclaim granted to pianists or violinists of similar standing. Only a Piatigorsky or a Casals can count on a good-sized house for a solo recital.

As is so often the case with artists, cellists must blow their own horns, or, as it were, draw their own bows. It was when a number of my colleagues and I came to this realization that we decided to form the Violoncello Society, to be composed of professional players like myself and those of amateur status. Twelve cellists turned out for the first informal meeting, in May of 1956, to formu-



—James Abresch Photo

late the Society on an official basis. The numbers have increased steadily and our membership continues to grow on a nation-wide scale.

Professional Atmosphere

The Society's chief purpose is to provide an environment in which devoted cellists may apply themselves to mastery of technical and musically skills in an atmosphere of strict professionalism. While many of our meetings are devoted to rehearsal or to actual performance, we also devote considerable time to the simple exchange of ideas and to the encouragement of study, hoping finally to establish that unique interplay of mentalities and musical approaches that leads to artistic awareness and confidence.

Membership in the Violoncello Society is open to all cellists. We are about to establish "Junior" clubs for pupils under 16 years of age, who

will be under the supervision of an adult member. It is one of our fondest hopes that we will soon be able to provide scholarships for students who show themselves to be worthy.

While much of our work can be described as educational in the highest sense of that word, our efforts are also directed outward, toward the general public and the world of the concert stage and recital hall. The cellist must, after all, perform. Our efforts in this direction have already produced results of which we feel we can be proud. Last year the Society sponsored the trip to Paris of Leslie Parnas, principal cellist of the St. Louis Symphony, to participate in the First International Casals Competition. You can imagine our delight and sense of achievement when Mr. Parnas, playing in select company, took the First Prize! We have begun to commission various works and hope to continue this practice in the future.

Our most ambitious effort to date to acquaint the public with the possibilities of the cello was the Society's Town Hall concert of last December. On that occasion, thirty-two fine cellists played under the leadership of Brazil's leading composer, Heitor Villa-Lobos, with soprano Phyllis Curtin as soloist. The program included compositions and transcriptions by Mr. Villa-Lobos; among these was the *Fantasy Concertante*, which was dedicated to the Society and which received its world premiere at this concert. Our rehearsals, incidentally, took place in the small hours—from 11:30 P.M. to 2:00 A.M.—so as not to conflict with concerts and other professional engagements. *Fantasy Concertante* and four

(Continued on page 55)

Mr. Koutzen is Secretary of the Violoncello Society as well as founder-director of the Knickerbocker Chamber Players, which have appeared annually at New York's Town Hall and throughout the United States and Canada. He was first cellist in the Kansas City Philharmonic, played in the NBC Symphony under Toscanini, and is a Board Member of the present Symphony of the Air, having studied the cello with Horace Britt, Janos Scholz and Gregor Piatigorsky.

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The Man Who Organized Mozart

EDGAR E. CASPARIUS

VERY little is known about the life of Ludwig von Koechel, but it could have been that one day his wife entered his crammed studio and said angrily: "Ludwig, this *has* to stop! The maid just gave notice, and this is the fourth one in one single month. Look at that and be honest; nobody could stand that. The whole studio is littered again with your awful little notes and scraps of paper and, what do you call them? Classifications! Who in heavens is interested in *that*? Never will anything come out of it!"

Her husband nodded absent-mindedly. "Yes, yes, my dear! You are so right! But would you mind stepping aside? I have to put these 'scraps of paper,' as you choose to call them, over here!"

Mrs. von Koechel left almost in tears. She knew that her husband was possessed by an "idée fixe," and that she just had to find another maid.

Left alone, Ludwig muttered, "Order and Method, Order and Method.... That is what is needed! Oh, people will never learn to be orderly, methodical. The great Schiller knew about it when he praised Order in his *Song of the Bell* as the 'blissful daughter of the Heavens,' but my wife worries about a maid!" He took some of the "scraps of paper" and went to the other side of the bleak room, putting them on a heap which he had already amassed there.

Ludwig von Koechel was born in 1800 at Stein on the Danube, a love-

Edgar E. Casparius is a musician and scholar, living in New York City, who has himself made a methodical and intensive study of the world famous "Koechel Verzeichnis" and the life of its creator, as well as the works of Mozart which inspired this monumental undertaking.



—Sketch by Richard Loederer

ly little place in Austria's charming Wachau. The great river rolled her silvery band through this most attractive part of the country. One little village was more charming than its neighbor, and full of historical recollections. Near his birthplace was Duerstein, the fortress where Richard Coeur de Lion had been imprisoned more than 500 years ago, and before the gates of which Blondel had sung for him. The land was full of wine and music. Krems was near, where the surreys with the fringes, the "Kremser," originated, and also the famous Krems mustard. The other end of the Wachau was crowned by the Convent of Melk, famous for centuries for the beautiful baroque Chapel and the Melk wine. People were lighthearted, singing and drinking at the slightest provocation.

Here Ludwig spent his early youth and developed a great love of Nature. He became a botanist and

mineralogist and his natural sense of order and method, a gift which almost amounted to pedantry, helped him in his work, to classify. Hand in hand with this went the inborn love of music and interest in the great musical speech which had come to an end just when he was born.

It was not even half a century ago that Haydn, Mozart and Beethoven had lived in near-by Vienna, the grandiose capital of the Holy Roman Empire; and when young Koechel moved to Vienna, he took with him the gay musical spirit of his native Wachau and re-lived the lives of the great Viennese masters who were still very much alive in the capital.

By and by the young botanist and mineralogist became a high government official. He married and made Vienna his residence. He lived there until his death in 1877, with the exception of the years from 1850 to 1863 when he preferred to live in Salzburg to study there the life of his idol, Mozart.

Being familiar, through his profession, with the principles of scientific classification, this knowledge served him greatly when his interest in music and the lives and works of the great composers became stronger. He was deeply shocked at the disorder in which the works of "non-opused" composers lay. The Latin word for work, *opus*, had already long been used as the term for a musical composition. Back in the 17th century it was employed by Cifra; Corelli and Vivaldi used the term, and some composers were "opused," some were not, and some "opera" were in the state of utter chaos.

Von Koechel took in hand the works of his beloved Mozart and, (Continued on page 75)

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Korea's Musical Development

TONGJIN KIM

PERHAPS music is the most typical representative of the Korean emotion and soul. The Koreans have always been extraordinarily fond of music, especially vocal music and the dance. In the period of the Three Kingdoms, which lasted about seven hundred years from the first century B. C., there already existed more than thirty kinds of instruments, including the five-string lute, twelve-brass-string harp, flageolet, flute, and orphic pipe, as well as drums and other percussion instruments. The percussion instruments, however, enjoyed the greatest popularity in the Koryo Dynasty, which existed from the tenth to the fourteenth century. Apparently, by the time of the Koryo Dynasty, the enjoyment of music had become a sign of personal cultivation and sophistication.

The Yi Dynasty (1392-1910) found Korean classical music in its full bloom. One can divide the Yi period music into two categories: royal court music and popular music. The former was played on occasions of court ceremonies or Confucian rituals. Court music, or *Ah-ak*, varies according to the occasion on which it is played. This orchestra of a score of instruments produces clear and monotonous tones, if criticized by the diatonic Occidental standard. However, one may find it appealing to his inner self, and the effect always remains in the realm of tranquility rather than dynamic disturbance.

To preserve and vitalize this traditional music, the Ministry of Education of the Republic of Korea established, in April, 1950, the Korean Classical Music Institute to train younger players of the music. As is so everywhere, music and dancing are so closely related in the people's life in Korea that the Institute also



A young Korean woman plays the Kayagum, an ancient musical instrument of her country.

offers courses in dancing and other related arts.

There are several forms of Korean folk music. One is the *Sancho*, a composition for the *komungo* or *kayagum* (stringed instruments). The *Sancho* has a gentle rhythm which allies it with music of European minstrels during the Middle Ages, and consists of three movements: *jinyangjo* (andante), *joongori* (moderato) and *jajinmori* (allegro). Another standard form is the *Kagok*. This is a poem recitation accompanied by the *kayagum*, the *komungo*, the *piri* (a wind instrument), the *daegum* (a two-stringed fiddle), the *haegeum* (a type of flute), and the *jango* (drum). There are also poetry recitations without musical accompaniment, called *Shijo* and *Kasa*, the latter having rather longer verses than the former. Story recitations accom-

panied by the *jango* come under the name *Pansori*. The material is usually a folk tale declaimed by the singer, who also dramatizes the story with appropriate gestures. In contrast to these art-music forms is the *Japka*, which is music played and sung by the common people, generally accompanied by fewer instruments than the highest forms. The instrument most frequently encountered at all levels is the *kayagum*. Its twelve strings mounted on paulownia board produce a mild tone.

Missionary workers who came to Korea in the latter part of the 19th century introduced modern Western music. The Koreans were generally more responsive to this new type of music than were other Asian peoples, and today in Korea there are a score of institutes or music departments of

(Continued on page 71)

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June 14-19 University of Oregon

Write: Theodore Kratt, Dean, School of Music, University of Oregon, Eugene, Oregon.

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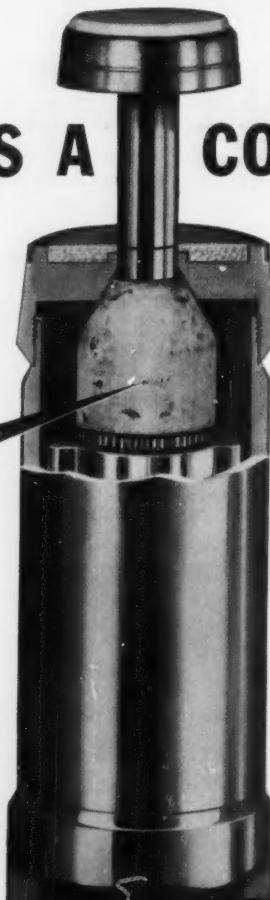
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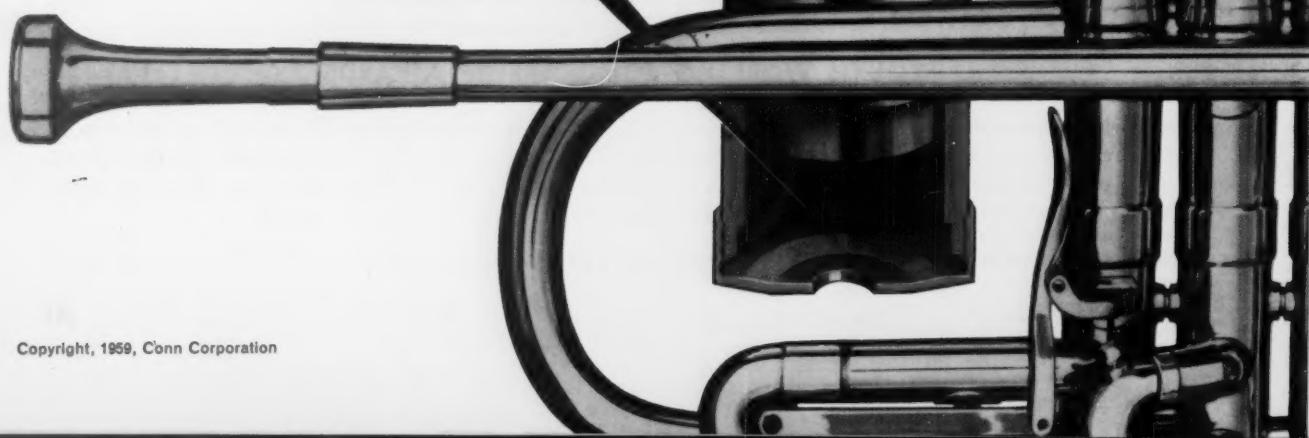
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Test reveals that ordinary valve piston bounces four (sometimes six) times . . . the first two great enough to "ghost" the tone.



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Music Educators' Round Table



Conducted by **JACK M. WATSON**

(Indiana University School of Music)

LAST YEAR'S ROUND TABLE on voice (February, 1958) created such a favorable response that we decided to devote an issue in the 1959 Round Table series to this interesting and intriguing and controversial subject. Our three contributors, D. Ralph Appelman, William Vennard and Carol F. Westerman, are eminently qualified to write as experts on singing and vocal music in general. They speak with authority to teachers and students alike.

-J.M.W.

SCIENCE OF RESONANCE

D. Ralph Appelman

PHYSIOLOGICALLY, singing is the dynamic (ever changing) act of co-ordinating, instantaneously, the forces of respiration, phonation, resonance and articulation into a disciplined utterance. Regardless of the gift or endowment of the singer, whether he is a beginner or an expert, the performer of the art song faces with equal constancy the problem of fusing these four forces into a vowel sound which, by a teacher's estimate, is properly adjusted. This problem never leaves him.

Resonance as a goal in the production of vowel sounds in singing may never be realized so long as the concepts of the cardinal vowels vary with each language and geographically within each nation. It is the teacher's prerogative to decide which *a*, or which *i*, or which *u* his student will sing. It seems, then, that the ultimate decision as to the choice of vowel will be tempered by aesthetic judgment and not by acoustical measurement. There is, however, an acoustic ideal.

Of the four forces, respiration, phonation, resonance and articulation, resonance in vocal production of vowel sounds is a most important element in our aesthetic judgment of that sound. Resonance tends to be



linked with quality, beauty, emotion, where the other three, although important as factors in a total concept, tend to be considered mechanistic when analyzed.

The abundant research within the areas of voice science has brought the modern singing-teacher to a new threshold of teaching experience where the evaluation of these forces may be measured and demonstrably controlled. Better teaching methods are made available through the practical employment of the scientific data by voice teachers who are developing new skills in bridging from the theoretical concept to the aesthetic.

A result of such research is a most practical tool, which enables a singer or a teacher of singing to control resonance in the human voice. The tool is a concept of acoustical phonetics and is called Cavity Coupling. To understand it and employ it means that the singer must be more aware of what he is doing physiologically than of how he is sounding aesthetically.

The vowel *u*, as in "too," is usually modified by teacher preference to the short *u*, as in "full," on all pitches except those of the upper voice. This is not necessary if the cavity relationship is rigidly maintained to produce the deep French "ou" sound.

Unfortunately, no system of teaching has been devised that suggests the proper coupling of the pharyngeal and oral cavities for the production of the cardinal vowel sounds in singing. Such a system would, of necessity, indicate the laryngeal po-

sition coincidental to the condition present in a preferred vowel sound; but then, what is a preferred vowel sound?

Since resonance occurs only when the vibrator is in tune with its generator, resonance is to be forever associated with phonation.

Experiments in Tomography at Indiana University and the University of Milan, Italy, have yielded evidence that the vestibule of the larynx (the area immediately above the vocal folds) acts as a resonator, varying in length and width with each vowel sound. There is also evidence that during phonation the phonatory tube, extending from the faucial entrance (at the velum) to the bifurcation of the trachea, increases in length and width, and the vibrator (vocal folds) always assumes a lower position in the phonatory tube. As the larynx is lowered it imparts a resonance and a stability to the laryngeal organs they could not attain with the vibrator at a higher point.

Such evidence suggests that there is a vocal position for each pitch and vowel where the phonatory tube is in complete accord with the laryngeal tone. When such a position is assumed by a singer the resonators become stable and greater resonance is realized.

It is necessary that we consider an acoustical definition of resonance that we may better understand why cavity coupling may be used and how it has been used unknowingly for many years.

Resonance occurs when that which is vibrating is in tune with that

which is generating the vibrations, the generating sound source. If there is much resonance, it is a sharply tuned system; if there is little or no resonance, it is loosely tuned.

In singing, the vibrator is the vocal folds and the resonator is the air space above and below the vocal folds.

It is an established fact today that the principle of vowel production involves, primarily, two cavities (oral cavity and pharynx), each producing a separate resonance. The two cavities behave like two Helmholtz resonators (brass spheres sharply tuned to respond to a single pitch), joined together in series.

Dunn describes this coupled system as a series of cylindrical sections placed end to end, joined by a neck and provided with an orifice, both varying as the vowel changes. The two joined cavities affect the resultant tone to create a condition that provides each vowel with a specific arrangement of partials or overtone concentration which is called the vowel formant. A formant reveals the areas where the overtones are strongest. Any change in the position of the oral cavity, pharynx, or tongue causes a readjustment of the overtones and a change in the formant. The ear hears this alteration of formant as a change in vowel, voice quality and resonance.

When a singer sings the vowel *i*, as in "eat," and chooses to employ the cavity coupling theories to obtain maximum resonance, he must not think of the extreme frontal tongue position usually employed during the production of this vowel, but he must think of making the pharyngeal area large and the oral area very small.

The same principle applies to the production of the vowel sound in "all." The singer must attempt to draw the tongue backward to form a large oral cavity and a small pharyngeal cavity. As one sings "ah," as in "father," and glides slowly into the "aw," as in *all*, the change in cavity coupling is observed. ▶▶▶

D. Ralph Appelman, Associate Professor of Voice, Indiana University, has appeared throughout the United States in concert and oratorio, and he is widely known as a teacher of voice. For the past several years he has been interested in and has done research in the field of voice science.

REGISTRATION

William Vennard

HERE are three approaches to registration, each espoused by respectable authorities, and in such a case I believe that one should try

to have an appreciation of all three approaches.

The *idealistic* concept is that of "one register." The voice, if possible, should produce all the pitches of which it is capable smoothly and consistently, without "breaks" or "holes" or radical changes of technic. This is the goal toward which all teachers are striving, and many believe that the best way to make an ideal come true is simply to assume that it is true, and never admit anything to the contrary. They hold, as a principle of pedagogical psychology, that one should never suggest to a student the possibility that he might have a register problem, but that one should begin in the middle of his potential range with the best technic possible, and expand this area until it includes all the tones that can be expected.

In approaching the upper tones of a voice, such a teacher gives instructions to "let go," to "supply more breath support," etc., but he does not suggest that there is a new register to be entered. He may say that women "color" their voices at the bottom and men should "color" theirs at the top, and he may use such expressions as "covering" and "approaching the high tones from above," which indicate that he knows more about the problems than he thinks the student should be told.

All this has a great deal more to be said for it than may be implied by my cursory treatment. The *real-*

istic philosophy, however, is that of "three registers." If one goes by the facts of vocal experience, be they ideal or not, one recognizes distinct qualities of tone, produced by distinct adjustments of the larynx, without recourse to which the full potential compass of the voice cannot be sung.

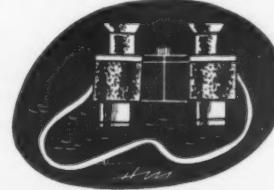
The more sensitive one becomes register-wise, the more registers one is likely to isolate, but we may generalize and say there are three. In a man's voice these are most frequently called "normal, or chest," "head" and "falsetto." In a woman's voice they are "chest," "middle" and "head." Teachers who use this vocabulary set about "blending the registers," or helping students through the "passage" or "bridge" from one register to another.

Singers and Registers

Most authorities agree that basses sing largely in "chest," with some use of "head" for very high tones, but that their "falsetto" is acceptable only for comic effects and that there is probably no transition to it without yodeling. Tenors sing in "chest" up to F_4 or F_4 sharp, passing into "head" which they carry at least to A_4 , above which theorists dispute. Some call the quality from there on up a "reinforced falsetto," others deny the use of falsetto. The baritone, of course, is midway between, but more like a bass in quality. Teachers agree that most women beginners need to "find their middle voice." Sopranos sing largely in "head" and contraltos largely in "chest," but when they discover the "middle" and how to get into it, their vocal development really begins. Many will say that the soprano should never sing in "chest," while others will say that she may occasionally but should never carry it higher than F_4 (at the bottom of the treble staff) and preferably not higher than D_4 (above Middle C). The mezzo-soprano or dramatic soprano sings in all three registers throughout a very wide range with considerable smoothness.

Between the *idealistic* concept of "one register" and the *realistic* concept of "three," there is an *hypothesis* of "two registers," that may be an oversimplification but which offers a

(Continued on page 52)



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Salesmanship for Music

ROBERT W. DUMM

SOMETIMES we musicians need to think more about the salesmanship of our product. We are so intensely concerned with its raw materials and fabrication that we often overlook the necessary operations of packaging and marketing. If the depth-advertisers can steer the subconscious motivations of any individual and induce him to choose one brand of soup or cereal over another, how much more should we artists, as purveyors of spiritual food, aim at a powerful presentation.

Contrary to popular opinion, the subject matter of music is not vague, but extremely concrete. I recall a professor I once had who would open his term of lectures with the following train of ideas, delivered in a tone of portentous discovery: "Painting has for its medium oils and a canvas; sculpture, its stone and image; literature, the connotations of words; but music—its medium is the vibration of air waves, insubstantial, untouchable. Music, therefore, differs from other arts in having no concrete 'subject matter.' It is abstract by definition and, for that reason, is somehow 'purer' in its means of expression." May I suggest that this is a lot of pious nonsense?

I believe it was Mendelssohn who said "It is not because the content of music is vague, but rather because it is so specific, that it cannot be captured in words." If music were an art without content, how could it have lured so many fine minds and original spirits to give their lives to it? Somehow, it would seem a be-

The author of this provocative article is Dean of the Boston Conservatory of Music, a College of Music, Drama and the Dance, with wide experience in various fields of music education and a refreshing honesty in his approach to the art.

trayal of countless deep-feeling and purposeful men to dismiss their work as shadow-play, however pleasing, and music itself as a sort of sonorous chess game. Then too, if music were not "about" something, how could we account for the appearance of very long compositions, the bulk of our literature, if miniatures would do just as well?

The real matter of music is not only concrete; it can be described and defined, and, once understood, it should never be lost sight of. That the point of musical expression is often missed, even by professors, is all too evident, and this brings us to a truism. Music is primarily concerned with the feelings, and nothing having to do with music can be half-way or luke-warm. "Allegro," "Doloso," "Maestoso," "Dolce," — almost all the words composers have left us — are names of feelings and shades of feelings. The very making of music is bound up with the conviction that the feeling life is valuable, if life itself is to have value. Part of the power of sound is its actuality; it is there, like a living person, and we cannot shut it out unless we plug our ears or walk away. In this sense, sound symbolizes living experience, and, in its rounded forms, music simulates a fulfillment of experience that is seldom felt in everyday life.

It is this emotional reality of music that we need more than ever to put across, especially since we live in an age of unfeeling. The present-day smoke-screen of opinions, anxieties and world tensions is very different from the climate that brought forth the music of the past. A clever person might argue that it is, in some strange way, an excess of negative and unproductive feeling that makes us insensitive. Perhaps the in-

dividual has been harried once too often into buying and decrying what he has been told, or perhaps the living fear of extinction in a nuclear age, as a condition of daily behavior, is enough to numb anyone.

However it happened, people's feelings have already sought the defense shelter. So far have they retreated underground that they feel embarrassment at the expression of natural feelings which embody the sense of being alive. In this world, the potential artist is expected to elaborate projections of feelings he may never have personally known. The times themselves are unfriendly to growth of the inner life, and the will to self-expression goes hungry.

It is treacherously easy, then, for a musician, particularly a young one, to just miss a full realization of his art. Absorbed in constant efforts to acquire technical skills, he often mistakes the means for the end, and stops just short of an ability to communicate to others his own deeply-felt convictions. These very convictions provide the values he needs to live and grow by, for his upsidedown world offers him technic in place of art, notoriety in place of eminence, procedure in place of education, expediency in place of ethical law.

When one thinks of it, there seems never in history to have been a time when the arts were so desperately needed to extoll the ways of individual thinking and feeling, and restore man to a place equal to the push-button.

This is the world the performer faces, and the one he should picture in the crucial last rehearsals before a public performance. Everything he does, after the notes are learned and brought to tempo, should invest his delivery, phrase by phrase and note by note, with warmth and conviction. He must build his imaginative conception of the piece by "conducting" his score silently, planning his dynamic highs and lows and idealizing the colors of sound. Each try-out must be a genuinely new mintage, aiming at the freshness of discovery he wants to communicate to his listeners. Nothing replaces this kind of honesty in performance, and nothing quite disguises the lack of it. To "sell" music is simply to mean it with mind and heart, in every shining detail, and trust your listeners to do the rest. ►►►

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A Visit to Beethoven's Bonn

RUDOLPH ROBERT

WANDERING about in the central part of this old university town it would be difficult to miss the Münsterplatz, the picturesque square in which the Beethoven monument stands. Hähnel's bronze likeness of the master has an imaginative quality, and is certainly most effective as a reminder that this is Beethoven's birthplace, and only accidentally the West German capital. Not far away from the memorial is the house, No. 20 Bonngasse, in which the composer first saw the light of day.

The cobbled street is narrow, and the building, adjacent to a Rococo-style church, dates back to the early eighteenth century. Bonn, at that time, was a tiny "splinter" state, ruled, within the framework of the Holy Roman Empire, by an "Elector" named Clemens August—still remembered for his devotion to architecture and the arts in general. A well-preserved three-story residence, No. 20 Bonngasse manages, with its imposing front door and shuttered windows, to evoke an atmosphere of *Gemütlichkeit* and repose. One imagines people, in times past, being comfortable there. Next door, at No. 18, was an inn, rejoicing in the title *At the Sign of the Moor*, now used for housing a Beethoven research centre and library. Here will be found a collection of books, manuscripts, and records, all with a bearing on the composer's life or work, which is probably unique.

About seventy years ago, both properties, Nos. 18 and 20, were in danger of being pulled down. A local newspaper announced that they were for sale in the Spring of 1889, and although it was expected that the Municipality would buy them, the town failed to seize its opportunity. Eventually, it was left to a public-spirited publisher, Neusser of



Bonn, with the help of other music-lovers, to raise the necessary sum of 3,000 marks, and so save Beethoven's birthplace for posterity. As a complementary step, the "Beethoven House Society" was formed, with the object of restoring the house, which had fallen into disrepair and—through use as a drinking-bar—disrepute. Among the earliest supporters of the Society, which still owns and maintains the properties on a non-profit-making basis, were notables such as Chancellor von Bismarck, Brahms, Clara Schumann, Joachim, Verdi, and many others.

The reconstruction was a complete success, and No. 20 Bonngasse is almost exactly the same as it was in November, 1767 when Beethoven's parents came to live in the back wing, in modest rooms overlooking a secluded and delightful garden.

Johann van Beethoven was a tenor singer in the Elector's private orchestra and choir, a man of carefree, Rhenish temperament and considerable musical ability. Biographers, al-

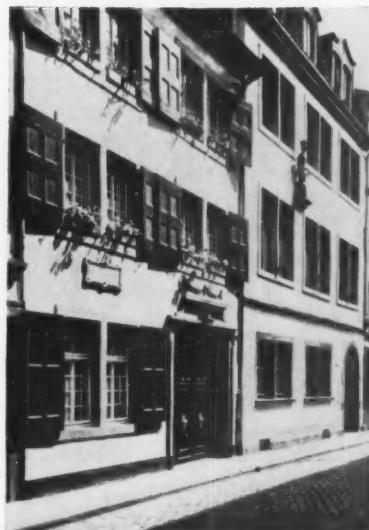
most without exception, have dealt with him severely, alleging that he was illiterate, a wastrel husband and tyrannical father, who took to drink while still a youth. The facts, however, do not entirely support this picture. Johann was appointed a Court musician at the age of sixteen, and at twenty-four was confirmed in this position for life. Professionally, he was in great demand as a teacher of the pianoforte and voice. People of aristocratic birth acted as godparents to his children, and they would hardly have done this if he had been of dissolute character. Only after his wife's death did Johann van Beethoven break down in despair, and take to squandering his time and earnings in the taverns.

His wife, pretty Maria Magdalena, was in love with her handsome tenor, and the auspices for a happy married life as they entered No. 20 Bonngasse in 1767 were good. Maria had been married before, at the early age of sixteen, to a groom of the Elector's chamber, but he had died, leaving her a teen-age widow. The fact that she was the daughter of a "kitchen clerk" at the Court of the Elector of Treves is, perhaps, responsible for another mistaken idea. Maria Magdalena was not one of a long line of menials, but came from a good family, with shipowners, merchants, and councillors among her ancestors. According to the descriptions that have come down to us, she was a slim, comely woman, with soft features and a kindly disposition, and it is a matter for regret that no authentic portrait of her—or, indeed, of her husband—is known to exist. Their second child (the first lived only eight months) was born shortly before Christmas 1770, on a date which has never been exactly ascertained. The in-

fant was baptised in the Church of St. Remigius, Bonn, on December 17, 1770, and it was perhaps there, at the font, that the world heard his first rebellious protests! Ludwig's christening party took place at the *Sign of the Moor*, No. 18 Bonngasse, in which, since 1927, the Beethoven archives have been kept. Old Ludwig van Beethoven, the composer's grandfather, himself a musician and a man of fine character, was among those present.

When it dawned on Johann that his young son was potentially another Mozart, he lost no time in arranging for competent teachers, the best in Bonn, to take the boy in hand. Probably it is true that Johann was too strict, and kept the young prodigy too long at his lessons. Yet his efforts were sincere, unremitting and, as it turned out, successful. Neither, as is so often alleged, was Beethoven's general education neglected.

The visitor to No. 20 Bonngasse finds himself on admittance in a large hall, which extends across the entire width of the house. At the far side a French window opens into a courtyard and garden in which the composer played as a child. At the foot of the staircase is a grandfather clock. Everyone, of course, is particularly eager to see the room in which Beethoven was born. Situated on the second floor, it is no more than a narrow garret, with oaken rafters, and one window which overlooks the garden and receives the rays of the afternoon sun. So far as this room is concerned, no renovations of any kind were made, and it remains as it was in 1770, except that it contains no furniture. Only one object meets the pilgrim's eye as he enters the austere little chamber: a marble bust of the composer, begun by a sculptor named Wolff, of Berlin, and finished by one of his pupils. Beethoven is shown as he was in middle life: brooding, poetic, and with leonine mane of hair framing a rapt musician's face. Wreaths of laurel-leaves, and bouquets of flowers, the tributes of admirers from many distant lands, rest on the worn, creaking floorboards. White-washed walls and sloping roof produce an emotion akin to claustrophobia; yet, to stand there, in the eloquent silence, with perhaps a strain from some favourite symphony, concerto or sonata echoing



Beethoven's Birthplace and Archives

ing in the mind, can be a truly great and moving experience.

The Bonn Room in the Beethovenhaus, so-called because everything in it relates to the composer's Bonn days, is on the first floor. Some of the furniture formed part of the Beethoven household. Two glass cases contain interesting souvenirs. On the walls hang portraits of friends of the composer: Helene von Breuning, who did so much for him, is represented in an unsigned oil painting. In the same room will be found the notice in which Johann van Beethoven proudly announced Ludwig's first public concert in Cologne—at the age of eight.

Manuscripts Shown

Both the Vienna and Organ Rooms have their points of absorbing interest. Hours could be happily and profitably spent in the Manuscript Room, the contents of which have been slowly acquired over the years. Several of the more interesting manuscripts are displayed in three showcases, but they represent only a small proportion of the total collection, which comprises several hundred pieces.

Beethoven's grand piano, specially constructed for him by Konrad Graf, piano maker to the Court in Vienna, is an object of great veneration; so, too, are the two violins, the viola, and 'cello, given to Beethoven by Count Karl Lichnowsky in 1800,

and used by Ignaz Schuppanzigh and his co-musicians to rehearse the composer's early string quartets. More melancholy treasures are the four ear-trumpets, made for the master between 1812 and 1814, when he was threatened with deafness. These instruments were the work of a Viennese mechanic, Johann Nepomuk Mälzel, inventor of the metronome. Only the smallest of the trumpets appears to have been used by the composer to any great extent.

As early as 1783, when Beethoven was only thirteen, his tutor C. G. Neefe had expressed the view that the young genius deserved financial support, so that he could travel. That recommendation resulted, a few years later, in a first visit to Vienna, probably at the Elector's expense. Unfortunately, Ludwig was obliged to return to Bonn after only a few months owing to his mother's illness. She died on July 17, 1787.

Then began a truly harrowing period. Beethoven not only mourned "the best friend he had on earth," but witnessed the moral and physical collapse of his father.

Nevertheless, there were bright spots in his life even then. In particular, the inspiring musical life of the Court, and the support of the von Breuning circle, helped him to escape from a home life that was, to say the least, depressing. A quite historic moment came in 1790, when Haydn visited Bonn, and met Beethoven at a royal dinner party. Ludwig, already a recognized virtuoso of the pianoforte, was shortly afterwards to become the older master's pupil.

In the autumn of 1792, when a French revolutionary army was on its way to the Rhineland, Beethoven received the Elector's permission to visit Vienna again. The glittering capital on the blue Danube received him not unkindly and, as we know, adopted him for life.

Bonn, by happy chance, came through World War II with only minor injuries. The Elector's Palace, now the University, still stands intact, unscarred by bomb or bullet. The Baroque Town Hall, built in 1737, the Münster with its centuries-old cloisters, the Remigius Church, also survive to remind us of the gracious Court days, when good music was an integral part of civilized

(Continued on page 82)



OUR NEXT ISSUE (APRIL-MAY)

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Al Vann



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REGISTRATION

(Continued from page 45)

rationale for explaining the multiple voices and how they may be combined in one. Baldly stated it is that every voice has a potential of roughly two octaves of "light mechanism" and two octaves of "heavy." These compasses overlap by one octave; that is, one octave can be sung in either laryngeal adjustment. In this area ("find the middle voice") it is possible to achieve a production that combines the best properties of both

(*voix mixte*). The most radical proponents of the philosophy argue that at the bottom of this middle octave the light mechanism can taper off and the heavy take over, providing a transition to the bottom; or, conversely, the light can take over at the top. Thus every singer should have three octaves. More realistic authorities will say that many dramatic sopranos can do this, but only exceptional voices in other categories manage it.

The "two register" philosophy yields certain practical concepts. One

is that of the "unused register." Most men have used chest voice exclusively since mutation, lapsing into what they would call a "boy's voice" only by accident and with embarrassment. Most women have avoided chest voice, except for speaking, and consider singing in chest ugly, masculine, and perhaps harmful. The development of the "unused register" produces two good results. It builds muscular strength somewhere in the vocal instrument, which I shall not venture to identify, but which I am sure is valuable to the singer. Second, this practice gives the singer a "feel" of something that he should be doing, but which he probably does not when he uses only the other mechanism.

Specifically, when a man sings in falsetto he gets the feel of relaxation of the vibrator and activation of the breath that he does not achieve in chest voice. It may be the means of discovering his "head voice," *voix mixte*, or *mezza voce*. Similar statements can be made conversely about the woman's chest voice, but there is this very important consideration: it does no harm for a man to develop his falsetto downward, but forcing the female chest voice upward is dangerous if not actually malpractice.

Another concept arising from the two-register approach is that of "dynamic" as opposed to "static" adjustment. When one's register adjustments are such that one cannot change the quality, or leave the compass, without a "break," this is a "static" adjustment. The concept of "dynamic adjustment" adds a great deal to the old idea of multiple registers, which was largely static with arbitrary boundaries between voices. It is a question how many voices can hope to achieve the ideal of completely "dynamic" registration, but all should try.

Dynamic adjustment also has implications of changing register for interpretive effects while singing the same pitch. Three generalizations may be offered, one as to pitch, one as to intensity, and a third as to quality. First, to develop the widest possible range without a break, the adjustment must be heavy in the lowest part of the voice, and the balance should shift smoothly toward the lighter production as the scale is ascended. Second, on any

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given pitch, the softer the tone, the lighter must be the production without breathiness; and the louder, the heavier. Third, to produce "rich" timbre the adjustment should be heavy; to produce "sweet" timbre, it should be light. ▶▶▶

William Vennard, Head of the Voice Department in the School of Music, University of Southern California, is widely known as a teacher of voice and a professional singer. He has published numerous articles and is the author of the widely-used text, "Singing, the Mechanism and the Technic." Professor Vennard is Vice-President of the National Association of Teachers of Singing.

RESEARCH FOR SINGERS

Carol F. Westerman

THE DAY the February 1958 *MUSIC JOURNAL* arrived, I had an experience which led me to write this article. At noon I read the *Music Educators' Round Table*, in which the panel of experts seemed to agree that one should be cautious in using scientific data in teaching singing. My first pupil that afternoon was a high school senior from a small town near Jackson, Mich. At her previous lesson we had talked of plans after graduation. This particular afternoon she said, "You remember last week I told you I didn't think I would care to teach music? Well, this week one of my friends was having trouble in a solo she was to sing in school. I told her some of the things you have taught me, and they worked! Now I think maybe I would like to teach music; it certainly was fun to be able to help her."

Yes, techniques, resulting from scientific research in the areas of physiology and anatomy, form the basis of my teaching! They give me confidence and joy in my work. Through this knowledge I know I can help anyone who turns to me for vocal guidance. True, they may not all become outstanding singers (innate potential determines that), but I sometimes feel it is *almost* as

much fun to teach someone who *can't* sing as it is to teach someone who *can*. They are often doubly appreciative, and can always sing well enough for their own pleasure. It seems to me that to help poor singers who have a desire to sing is the job of a music educator, as well as to have fine performances by select groups.

The scientific research to which I refer helps one to teach in a logical order of vocal emergence, rather than to listen to vocal sound and then try to change it. The tone that is already sung is gone and cannot

be changed; thus, working backwards from the tone produced is a long process of trial and error to gain vocal technique. How much easier for a teacher to train the singer to think *before he sings* of the things he must do to sing freely. There is a good form for singing as there is for swimming, golf, or tennis. In this way, *Good Posture* is of prime importance, and assists the student in the next step, which is proper *Breath Control*. Proper breath control is a touchy subject, which is often the cause of controversy. However, it is no more diffi-



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cult for singing than for staying alive or speaking; it is just different. The controls must be modified for the purpose of singing. In order to do this, it is very important that the teacher guide his student to an understanding of this normally involuntary action in his body. No one type of breathing can be isolated, but careful research has shown that the soft triangle just below the breastbone, where laughing and energy for speech causes movement, is the spot which moves first both on inspiration and expiration. So, in

concentrating on this movement one understands the minimum control, and will then be aware when more energy is needed. I feel many people try to use too much breath, rather than not enough. Caruso is known to have said he spent his life gaining a maximum of resonance with a minimum of breath.

Posture and Breath

When the student's posture is alert, free, and ready for performance, and his breath control is ade-

quate, the chances are that his tone will be clear. When posture is good, breath control is adequate, and tone is clear, the student needs to know how to find *his own* resonance feel. If we ask him to think of a beautiful tone, it is vague. Whose tone would we have him think about? Do we wish him to imitate? This does not lead to freedom, and until the voice is free, nobody knows what his quality will be. We must give the student a guide to help him. A *pianissimo* hum, based on our colloquial "m-hm," or an exclamation over a good smell or taste, provides him with his own tailor-made pattern of resonance. If he realizes that the freedom of this tiny hum, pluckable at the lips, is dependent upon energy surges of the abdominal muscles (as in speech), he has a basis for studying his own resonance pattern. He must realize that he makes the hum soft by doing something positively with his body, not holding back or letting down. There is a tendency to hold back when one tries to listen to his own voice; by the time it is heard, nothing can be done about it.

When, not thinking about technique, we answer someone's question with "m-hm," it is always an easy expression, and it is usually clear and soft. It has a positive feel because it means "yes." Our goal is to gain that same ease at every pitch in the range. This result is gained by an understanding of the increasing speed and energy of the abdominal muscles as the pitch rises. A student can sense this by experimenting until he can say "m-hm" freely on any pitch. The higher pitches need quick action of the abdominal muscles.

May I be pardoned a personal reference? For a little over two years, I have directed a Women's Club Chorus. With one possible exception, the women are over fifty years old; one is seventy-eight. I would not have dared to work with this group had I not known they would improve vocally. Imagine the satisfaction I had recently, when one of the women called to tell me that she had sung a high F in a hymn in church. She had never been able to sing it before. Being an alto, she had always either left the note out or sung it an octave lower.

How, specifically, do we apply this emergent framework to singing? In the act of humming one can check

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posture, breathing, vitality of tone and resonance. So, by humming delicate scale passages, familiar tunes and the intervals in a song to be studied, one can sense perfect freedom and balance of co-ordination. Then, in considering articulation, which is the *last* step in the emergence of speaking and singing, we use four sets of syllables, containing 90 per cent of our English sounds, and 95 per cent of the muscle actions of English speech. In using these syllables in speech techniques, the student culminates all of his learned vocal technique in the use of his own speech patterns.

Now, my reader, you may think that all this will not produce true singing, and you are right! Yet how many of us who drive cars still think of the co-ordinated actions we use to drive? We don't; we enjoy scenery, make plans, sing, talk, etc., without ever thinking of our driving. In the same way, as one perfects his vocal technique, he can trust it, and use his mind in the interpretation of *what* he is singing instead of *how*. This trust and confidence should be encouraged in the singer from the beginning, and he will joyfully find that his body will respond more and more to his every wish in interpretation. ►►►

Carol F. Westerman was for many years a teacher of music in the public schools of Detroit, Michigan. She is the wife of the late Kenneth N. Westerman, author of "Emergent Voice," with whom she worked as accompanist. Mrs. Westerman at present teaches voice privately in Ann Arbor, Michigan. In the summer she holds a conference at Waldenwoods, Hartland, Michigan, where Emergent Voice techniques are taught and demonstrated.



The Netherlands Radio Union's Conductor's Course will be held in Hilversum between June 22 and July 24. Candidates will be admitted into one of two categories: working students and auditors. Working students will receive intensive training from a staff personally headed by Willem van Otterloo and Franco Ferrara, and will have at their disposal chamber ensembles, chamber orchestras, full symphony orchestras, vocal and instrumental soloists, and a chorus. Deadline is March 14; immediate inquiry should be made to the Music Department of the Netherlands Radio Union, Hilversum.

CELLISTS UNITE IN HARMONY

(Continued from page 36)

Preludes and Fugues by Bach have been recorded by the Society under the Everest label.

The present officers of the Violoncello Society include Bernard Greenhouse (President), Jascha Bernstein, Luigi Silva, Daniel Saidenberg, Alan Schulman, Claus Adam, Lillian R. Goodman, Lief Rosanoff and Janos Scholz. As stated in the aims of the Society, we have joined forces to

... promote the art of cello playing in this country; to provide a common meeting ground for professional and amateur cellists; to promote interest in the cello as a solo instrument; to provide opportunity of performances for artist and composer; to develop a broader and more mature understanding of the art of the cello; and to further the members' artistic development." ►►►



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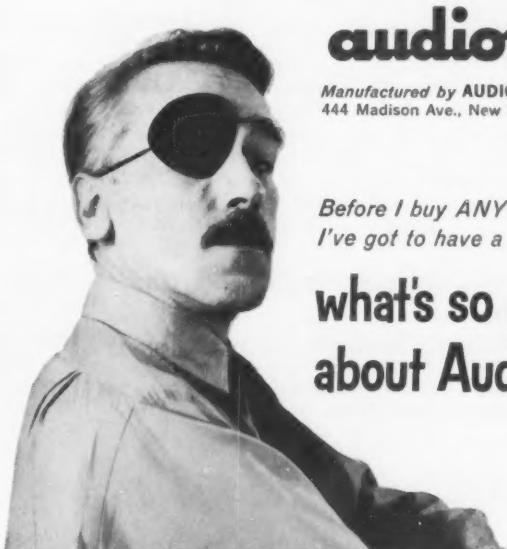
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The New York State Department of Labor's Camp Unit has indicated that prospects of rewarding work as a camp counselor this summer are bright for those qualified in the arts. Information can be obtained from the Unit at 444 Madison Avenue, New York City.

The Sewanee Summer Music Center will hold its third season from June 21 through July 26. It is open to students of all orchestral instruments, generally of high school or college age, though exceptions are

made. Founder and director is Julius Hegyi, Music Director of the Chattanooga Symphony. For information, write Miss Martha McCrory, Manager, Sewanee Summer Music Center, 730 Cherry St., Chattanooga 2, Tennessee.

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BACH	—Prelude.....(No. 12 in Vol. 1, Well Tempered Clavichord)	for four saxophones—sc&ppts	.90
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PERGOLESI	—Sonata No. 12.....	Trumpet and Piano	1.50
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COMMUNITY MUSIC MARCHES ON

(Continued from page 28)

octets, etc. Success in this kind of pleasurable experience can be easily observed from the nation-wide interest in the formation of barbershop quartets encouraged by the S.P.E.B. S.Q.S.A. (Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America).

Membership in the smaller group is very often desirable because the participant may not have interest or opportunity for participation in the larger group such as a church choir, chorus, orchestra, band or other type of ensemble. It would be a difficult task to estimate the intrinsic value of this kind of musical participation in any community.

Music critics, generally, have praised amateur performing groups. Such groups have on occasion joined professional organizations of the highest standing in presenting master works.

A renewal of interest in "Hausmusik" has been stressed in national educational and professional magazines. This form of recreational playing provides pleasure and satisfaction for young people as well as for music-minded adults. It also provides desirable outlets for the increasing rate of leisure time available to Americans today.

Because musical activity for many students would generally end upon leaving school, opportunities for out-of-school performance are desirable for players and singers. In many communities, musical groups are being brought together for some extra playing and singing or as a nucleus for community orchestras, bands and choruses. In many places such groups have become firmly established as desirable assets in the musical, social and recreational life of the community. The development and nurture of musical interest can very often engender a lasting desire for participation for many talented amateurs and other participants capable of providing enrichment for themselves and for their audiences.

The National Survey of Public Interest in Music of the American Music Conference revealed that one person out of four in the American family had played a musical instru-

ment. The possibilities and opportunities thus offered for the activation of performing groups cannot be overestimated. In a survey made by the author, the findings indicate that students of instrumental music enjoy group participation of various combinations of instruments in addition to the opportunities for playing in school orchestras and bands. Paradoxically, it is not generally realized that orchestras outside of the schools outnumber bands three to one, while orchestras in the schools have remained far behind the band and in many places have been a dormant facet of the music curriculum of the school. Many musicians contend that the overemphasis on bands has reduced or curtailed the promotion of orchestras in the schools. A report from a survey in an Eastern state shows that the orchestra is down 27 per cent, while the band is up 138 per cent. Many school systems, however, find it possible to maintain a balanced orchestra and band activity program, including chorus. Home and community ensembles provide much benefit for the student in need of encouragement and assistance while striving toward the attainment of acceptable results and greater skill in musical performance and as a member of a desirable and important group in the community.

Through Local Programs

Permanent musical interest has been promoted and encouraged in many communities throughout the country. Orchestras, bands, choruses as well as other types of musical groups have been developed through community-sponsored recreation programs, church programs, YMCA, YWCA, YMHA, and by local industries and service clubs. Such organizations have given valuable assistance and co-operation in helping to develop musical resources in many communities. The Dow Chemical Company of Midland, Michigan, provides a notable example of industrial music participation in America. Musical groups from this organization offer regular musical fare for the community, assisted by professional talent.

It has been proved many times over that community musical collaboration can pay rich dividends. Civic music programs in cities such as Flint, Michigan, Baltimore, Mary-

land, Los Angeles, California, Louisville, Kentucky and many other large and small cities throughout the nation have brought enjoyment and helped to increase musical appreciation for thousands of active participants and their audiences. Organizations such as the Youth Orchestra of Greater Philadelphia, sponsored by the Junior Chamber of Commerce of that city, the Youth Orchestra of Greater Chicago, as well as the many symphony and community orchestras aided by the American Symphony

Orchestra League, the music departments of colleges and universities and groups sponsored by civic-minded organizations, are helping talented young musicians in acquiring orchestral and choral experience, and in providing outlets for musical participation for ambitious students and amateurs all over the country. Truly, it seems that American is destined to become the most musical nation in the world. America spends millions of dollars for records, musical instruments, sheet music and

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One of the reasons for the enormous growth of general musical interest in America may be found in the fact that music helps to release tensions, worries and many other human irritations. In addition to its therapeutic values, it provides an ideal activity for enjoyment and recreation for young and old. Music is like a tonic to the individual who sings, plays or even whistles while at work.

America is providentially favored by its intermingling of creeds and races and its great music centers throughout the nation, with its citizens singing and playing musical instruments harmoniously side by side. Whitman, it seems, prophesied the future of musical America when he said: "I see America go singing to her destiny." ▶▶▶

The Tri-State Music Festival, sponsored by Phillips University and the citizens of Enid, Oklahoma, will be held in that town April 29 through May 2. Various school music groups will be represented, and there will be guest performances by cornetist Don Jacoby, the Singing Sergeants, the Randolph and Lowry Air Force Bands and others. It is anticipated that a number of outstanding musicians and educators will be in attendance.

Celebrating the 200th anniversary of the death of George Frederic Handel, a film, *Handel and His Music*, has been designed for students of junior and senior high school level. Coronet Instructional Films has produced this color film as its most recent addition to its music series, which has included similar tributes to Beethoven, Mozart, Schubert, Liszt and Brahms. Inquire through Richard Elfenbein, Public Relations Board, 509 Madison Avenue, New York.

Sigma Alpha Iota is providing a gift of \$1,000 to help rebuild a community orchestra in southern Greece, and a \$500 scholarship in music therapy to be awarded this year. Both are activities of the SAI International Music Fund.

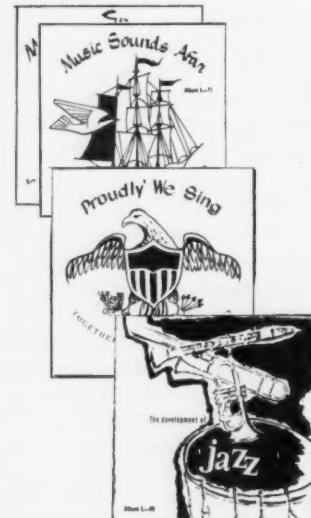
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A MERICAN music is still a subject worth some detailed analysis from a purely objective point of view. Unquestionably an enormous amount of music is being created by composers either born in this country or adopted by it. A fairly substantial percentage of this output arrives at public performance of some kind, regardless of its worthiness. To what extent the public is able to appraise its value is another question. So also is the problem of nationality, as applied to foreign-born musicians, whether naturalized American citizens or not. It is gratifying to claim such world renowned figures as Stravinsky, Hindemith, Krenek, Bloch and Menotti as our own, but to what extent can they be considered truly "American"?

This brings up another problem: in what ways can any of our contemporary music be recognized as typically American, and to what extent is such a characterization really necessary? Our earlier compositions were actually well-made imitations of European music, and this is still true of a considerable amount of material optimistically labelled "American."



IS it necessary to use folk-themes to establish an American atmosphere? If so, how many of these basic melodies can themselves be claimed by this country, since so much of this music was thrown into the melting-pot by immigrants from various European localities?

In the long run it may be simplest and most practical to call any music written by a composer living in the United States "American", leaving it to the critics and connoisseurs to compare it with the current European product. If any recognizably American characteristics can be found in it, so much the better. Most important, however, is the fact that it must be good music, able to hold its own in competition with other works of the present and even the past.

HERE is the fundamental difficulty in the appraisal of American compositions. Our audiences have grown so accustomed to the acknowledged beauties of the world's musical masterpieces that they hesitate to recognize the possible value of less familiar material. Actually they can hardly be expected to grasp such values at a single hearing, and unfortunately that is all they are likely to get in most cases. Moreover their taste has been largely formed not only by repeated performances of the recognized classics but by the obvious fact that these works represent the survival of the fittest,—the cream of the output of the great musical geniuses of all time. It is manifestly unfair to compare American music always with the best product of the past, representing all the rest of the world.

PERHAPS the answer to the entire problem lies in a greater number of performances of a smaller total of compositions. Our leading creators of serious music do not have much difficulty in getting a hearing and sometimes several. But who is to decide what is worthy of a first hearing, much less the repeated performances essential to public recognition? Our orchestral conductors and individual soloists are fairly conscientious in their search for new material that has a chance of acceptance. But various influences are constantly at work, sometimes in support of outright amateurs, and after our long-suffering listeners have met with one disappointment after another they are likely to lose confidence both in their own judgment and in the intrinsic possibilities of American music in general. **◆◆◆**



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America's First Book Was Musical

ALBERT S. WILLIAMS

WHEN the Pilgrims landed in Massachusetts in 1620, they were confronted with a vast wilderness before them and the deep Atlantic behind them. A colony of 102 white men, women and children looked upon a land that didn't have a road, a garden, a house, or any of the comforts they had left in their homeland. Before them stretched thick, forbidding woods and "God's sky overhead," as they put it.

But with their strong faith, in a short period of only eight years, this little band of Pilgrims grew into the settlement of Plymouth. And there were little fishing-villages nearby. The Puritans had laid the foundation for a great nation and there were log houses, a store and a church. From this ground-work in Massachusetts Bay, a great country began.

There were "jolly get-togethers"

and much worship, both on Sunday and through the week, but there was no music. What little music they had was between the covers of one book—the entire book of Psalms. This book, which weathered the voyage from England, contained many verses but few tunes. It was not of much practical value, for they had been too busy fighting for survival to sing. Their children didn't even know how to carry a tune. How could they overcome this problem? Manuscripts of music were not available in the new world and there were no printing-presses to print anything. Even if they had had music, there were no music teachers.

Eighteen years later, in 1638, an English minister, a Rev. Glover, headed for the colony with a printing-press and a good printer. The preacher died and was buried at sea, but the printer and the press arrived safely in Massachusetts. The first sheet of printed matter rolled from this press in January of 1639. Within a very short time a complete book was ready for the market. It was not a great book of fiction; nor was it the Bible, as one might suspect. It was a song book. The title? Well, in comparison with our modern titles, it was quite a lengthy one: *Psalms in Metre, Faithfully Translated for the Use, Edification and Comfort of the Saints in Public and Private, Especially in New England*. The first eight editions of this *Bay Psalm Book* had only words, but the ninth one contained the music for thirteen songs and some were even printed in two-part harmony.

"Now we can sing," exclaimed the colonists, remembering the beautiful music in the old world. But the nine-



—The Ben Roth Agency

teen years stretching between them and their homeland had erased the art of singing from the Pilgrims. And at this time, most of the members of the colony were not Pilgrims; they were American-born and had never heard the music of the old world. The books sold rapidly, at twenty pence each, but there were few who could use them.

"Lining Them Out"

Almost every member of the congregation carried his own tune, and usually supplied his own key. Then the deacons started "lining them out" and this helped some. "Lining them out" meant that they would sing a line and then the congregations would try the same line. (One of our hit records, *On Top of Old Smokey*, was handled in a similar manner not too long ago.) The older members of the colony realized the need of a "singing school" but there was not a teacher in the colony. Preachers? Yes. But music teachers? No!

This confusion continued for almost a hundred years until a new pastor arrived in New England in 1714. This man, a Rev. Tufts, knew music enough to publish America's first book of rudiments. This book was titled *Tufts' Method*, and in it he explained the basic rudiments and how to keep time.

America was now on its way, 91 years after the landing of the Pilgrims, to become a leader in the field of music. Not the music of the old world, but a music in keeping with the thoughts and the lives of the people who would play and sing it; a music as real and as sincere as the gleam that guided the Pilgrims on their voyage to the shores of Massachusetts Bay. The music of the Pilgrims has never faded, but has strengthened and illuminated the way of those who have participated in its beauty, simplicity and sincerity. ▶▶▶



The Children's Reading Service, 1078 St. John's Place, Brooklyn 13, N. Y., publishes the annual CBS AUDIO-VISUAL CATALOG, a comprehensive annotated list of phonograph records, filmstrips, and rhythm band instruments for all levels from kindergarten to senior high school. It is edited by Warren S. Freeman, of the Boston Conservatory of Music.

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Things You Should Know About . . .

SCHOOL NEWS— Illinois Wesleyan University School of Music will sponsor a Music Festival and Holiday Tour of Europe during July and August. Address Dr. Carl M. Neumeyer, Illinois Wesleyan University, Bloomington, Illinois. . . . New York's Columbia University has scheduled its 1959 summer session, registration for which is to be held on July 2 and 3. Write The Summer Session Office, Columbia University, New York 27. . . . Scholarships are available for qualified applicants to the University of Colorado College of Music's ten-week summer session for actor-singers. For information, contact Warner Imig, Dean, College of Music, Univ. of Colorado, Boulder. . . . Ithaca College will hold its intersession workshop in music and music education June 22 to July 3. The College's regular summer session and annual study program in Europe have also been announced. Write to Office of Graduate Studies, Ithaca College, Ithaca, New York. . . . The Summer Music Camp of Western State College will be held in Gunnison, Colorado during August. Contact Director, Summer Music Camp, Western State College, Gunnison. . . . The University Extension Conservatory, 2000 So. Mich. Ave., Chicago 16, has inaugurated a course on "Arranging for a Marching Band." . . . Beginning with the 1959 summer session, music education students at West Virginia University will be able to earn a bachelor's degree in only three years. . . . Indiana University's School of Music will conduct a European graduate study tour this summer under the direction of Walter Robert. Credit will be given toward graduate degrees, and a five-day preparatory period will precede the tour. Contact Prof. Robert at the University, Bloomington, Indiana. . . . A two-week laboratory-workshop for arrangers, headed by Rayburn Wright of Radio City Music Hall, will be included in the summer session of the University of Rochester's Eastman

School of Music. Apply to Edward Easley, Eastman School of Music, 26 Gibbs St., Rochester 4. . . . Columbia and Princeton are joint recipients of a \$175,000 Rockefeller Foundation Grant for the establishment of the first American center devoted to composition and research in electronic music. . . . The Composers' Forum of Columbia University recently featured works by Robert A. Wykes, assistant professor of music at Washington University in St. Louis. . . . Stetson University, DeLand, Florida, has recently commissioned Halsey Stevens of the U.S.C. School of Music to write a large work for chorus and orchestra in memory of Claude Almand, Stetson's late Dean. . . . The University of Colorado's Chamber Music Series recently presented a concert by Nicholas Slonimsky, and will conclude on March 15 with a performance by the Rococo Ensemble. . . . The Dean of Defiance College, Charles R. Eisenhart, announces that the small school has succeeded in forming a forty-five piece symphony orchestra, which recently gave its first public performance. Conductor is Albert Chaffoo. . . . The A. W. Mellon Educational and Charitable Trust has made a gift of \$12 million to the University of Pittsburgh for support of the basic academic disciplines. . . . Three giant new bells have been added to the carillon and clock in Beaumont Tower on the campus of Michigan State University. Would-be carillonneurs would do well to consider the University of Chicago; it is the only campanological center in North America possessing two carillon practice claviers of four or more octaves.

CONTESTS AND AUDITIONS— The National Federation of Music Clubs offers four cash awards of \$200 each plus presentation at the Federation's convention. Contest classifications include keyboard instruments, voice, strings, and wind instruments. Ten year-round scholarships to leading colleges and music schools are also offered. Write immediately to the Federation, 445 West 23rd Street, New York 11, New York. . . . The National Symphony of Washington again announces its Merriweather Post Contest, open to violinists, cellists and pianists of high school age. Top three contestants will receive large cash prizes and guest appearances with the Symphony. Address: National Symphony Orchestra, Hotel Roosevelt, 16th and V Streets, N.W., Washington 9, D.C. . . . Students and alumnae of the University of Michigan may enter the school's contest for a new song and march. Contact the Dean, School of Music, Univ. of Mich., Ann Arbor. . . . Public high school teachers are eligible for appointment as John Hay Fellows this year. The Whitney Foundation will finance a year's study at one of several outstanding universities for each Fellow. For information, contact Dr. Charles R. Keller, Director, John Hay Fellows Program, 630 Fifth Avenue, New York 20, New York. . . . The American Federation of Musicians, through its local unions, will provide about one hundred scholarships for summer study. String players between the ages of 14 and 20 are eligible. Blanks from National Live Music Promotions Committee, 425 Park Ave., New York 22, or through your AFM local. . . .

When responding to advertisements or information, your mention of Music Journal will be appreciated.

APPOINTMENTS— Former Prima Ballerina of the Metropolitan Opera, Maria Cambarelli, has been appointed Artistic and Cultural Director of the Seven Arts Center in New York City, which organization

provides training and facilities for all phases of the arts. . . . Norman Dello Joio, well known composer, has been commissioned to do a one-act opera which will be adaptable for TV, radio and the opera house. The commission carries a grant of \$12,000 from The Academy of Vocal Arts, Philadelphia. . . . Composer Virgil Thomson has been appointed Treasurer of The National Institute of Arts and Letters; Randall Thompson is a newly-elected Vice-President. . . . G. Schirmer has announced the appointment of Karl Bradley to its educational staff. Mr. Bradley, recently with Harold Flammer, Inc., assumes the duties of the late Barry H. Drewes. . . . The Ravinia Festival, which opens this year on June 27, has a new artistic director in Walter Hendl. Mr. Hendl is the musical director of the Chautauqua Symphony Orchestra and an associate conductor of the Chicago Symphony Orchestra. . . . The eminent French composer Francis Poulenc has been elected an honorary member of the American Academy of Arts and Letters, in the company of Marc Chagall, Francois Mauriac and Sir Harold Nicolson. M. Poulenc's latest international success is the opera, *Les Dialogues des Carmelites*. . . . Finn Videro, world-renowned Danish organist, has been appointed Acting Yale University Organist for the academic year 1959-60. . . . The Newport Jazz Festival has elected a new Board of Directors, including Louis L. Lorillard (President), George Wein, John Hammond, Richard Sheffield and J. P. Maloney. . . .

PUBLIC EVENTS—The annual Iowa Bandmasters Convention will be held in Cedar Rapids on May 21-23. . . . The MENC Western Music Educators Conference is scheduled for March 22-25, Salt Lake City, Utah; MENC Southern Music Educators Conference is set for April 3-7, Roanoke, Virginia; the North Central MEC takes place May 7-10, Chicago, Illinois. . . . The 1959 Music Industry Trade Show will run from June 21-25 in New York City, featuring the greatest number of new developments seen in years, according to William Gard, of the National Association of Music Merchants. The exhibits will be held at both the Hotel New Yorker and

the Trade Show Building. . . . The Eighth Annual Piano Music Conference of the Chicago Musical College of Roosevelt University will take place on March 30 and 31 in Roosevelt's Rudolph Ganz Recital Hall. . . . The 85-piece Greater Boston Youth Symphony Orchestra, conducted by Marvin Rabin, will make its formal Boston debut at a free concert in Jordan Hall on May 10. . . . Among the offerings of the Brooklyn College Music Department's Spring Term series will be a recital by pianist Mieczyslaw Horzowski and a performance of Vaughan Williams' *The Poisoned Kiss* by the Light Opera Guild. . . . Among the coming musical events announced by Ball State Teachers College of Muncie, Indiana will be a recital by contralto Marian Anderson.

BOOKS AND MUSIC—Harry Lee Neal's *Wave as You Pass*, the story of the husband-wife piano team Nelson and Neal, has been published by J. B. Lippincott of Philadelphia. . . . Eighteen musical scholars, under the editorship of Peter Garvie, have contributed to *Music and Western Man, A Symposium*, published by the Philosophical Library, New York. . . . Carl Fischer of New York has released a programming guide entitled *The Band Program—from Classroom to Concert*. . . . The Wilson Dance Book Gallery, a mail order organization specializing in hard-to-find books on the dance, music, and theatre, has released its first catalogue. For copies write to 348 West 56th Street, New York 19, New York. . . . Prentice-Hall Inc., New York City, has established a new Music Department in the company's Educational Book Division. . . . The National Recreation Association, 8 West Eighth Street, New York 11, has issued *A Guide to Books on Recreation*. The listing includes hundreds of titles of interest to music lovers. . . . *Hi-Fi: All-New 1959 Edition*, published by Random House (New York City), and authored by Norman Eisenberg, provides a wealth of answers and illustrations for the hi-fi and stereo enthusiast. . . . The Princeton University Press has released Volume I of *The Traditional Tunes of the Child Ballads*, with their texts according to the extant records of

Great Britain and America. This authoritative 500-page work was written by Bertrand H. Bronson of the University of California. . . . A recent release of the Augsburg Publishing House, of Minneapolis, is a volume of improvisations and original compositions by G. Winston Cassler entitled *Organ Music for the Church Year*. Mr. Cassler is of the St. Olaf College faculty.

RECORDS—In conjunction with the New Oxford History of Music (Oxford University Press, edited by E. Wellesz), "His Master's Voice" (E.M.I.) in England has recently issued *The History of Music in Sound*, in seven volumes, for which the General Editor is Gerald Abraham. . . . The first album devoted entirely to the classic works of Vernon Duke was released simultaneously on Contemporary Records (C6004) and Stereo Records (S7024). The album features the Roth Chamber Players, Bert Gassman (oboe) and the composer himself. Also on Contemporary is a Duke jazz album (C3558) with Andre Previn at the piano. . . . *Meredith Willson's Marching Band*, just released by Capitol Records, highlights Sousa marches in the Sousa style. . . . Donizetti's *Lucia di Lammermoor* is presented by RCA Victor in a complete new edition, starring Peters, Peerce, Maero and Tozzi. Erich Leinsdorf conducts the Rome Opera House Orchestra and chorus. . . . Richmond, a by-product of London Records, now offers budget-priced LPs of important and out-of-print recordings from the London catalogue. Similar recordings from the archives of RCA and Columbia are available on Camden and Harmony labels. . . . Composer Alan Hovhaness is honored by two new recordings of his *Concerto No. 1 for Piano and Orchestra* and *Concerto No. 2 for Violin and String Orchestra* on the M-G-M label. RCA Victor has also performed his *Mysterious Mountain, Op. 132*. . . . The "1st Component Stereo Series" is Audio Fidelity's entry into the recorded classics. Featured are Bizet's *Carmen Suite*, Ravel's *Bolero*, Tschaikowsky's *Symphony No. 6*, and others, played by the Virtuoso Symphony of London, conducted by Alfred Wallenstein, Arthur Winograd and Emanuel Vardi. . . . Tradi-

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tion Records announce two new releases: *Texas Folksongs*, sung by Alan Lomax (TLP 1029) and *Music and Song of Italy* (TLP 1030), a collection of folksongs and dances sung by native songsters, recorded by Mr. Lomax in collaboration with the National Folk Song Museum of Italy.

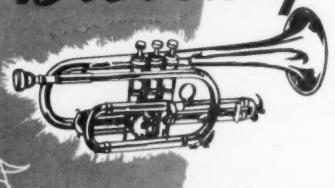
of the North American Philips Company has introduced a new series of Norelco speaker enclosures and an integrated speaker system especially designed for high fidelity stereo reproduction. . . . The fidelity and dynamic range of the stereo disc is not quite equal to 7 1/2 ips on tape, but for all practical purposes, it is sufficient. However, tape is the only medium available to the amateur for stereo recording.

ADDITIONAL NEWS — Robert W. Dowling of ANTA has announced that the Westminster Singers have left for an extensive tour of Africa under the auspices of that organization. The Singers, conducted by Dr. John Finly Williamson, will give concerts in fifty cities and twenty countries before the tour ends. . . . A new series of filmstrips with correlated recordings illustrates the stories of famous operas and ballets. Significant scenes are portrayed as the appropriate music is played. Contact Jam Handy, 2821 East Grand Blvd., Detroit 11, Mich. . . . After the success of this year's Band Music Reading Clinic, held at Duquesne University School of Music, Director Don McCathren announced that plans are already in progress for next year's clinic. About fifty new band selections were performed and discussed at this year's gathering of twenty high school bandmasters. . . . H. & A. Selmer has marketed an improved version of their English-made Styratone mutes. The company believes that the addition of a felt strip dampens undesirable vibrations while permitting full instrumental tone to sound through. . . . A new fund-raising kit and a booklet, *How to Raise Money for Choir Robes*, has been made available by the Collegiate Cap and Gown Company. Contact the company's nearest office. . . . Two students at the Eastman School of Music in Rochester have made a start on a museum of antique instruments. The pair, Robert Sheldon and Norman Schweikert, hope to eventually find a national museum in Los Angeles, where people may hear and play the instruments. . . . Roth-Reynolds offers a new educational brochure written in collaboration with the internationally famous French horn soloist, James Chambers.

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OPERA IN AMERICA

(Continued from page 16)

what Italian composers are doing at home.

Then there is Leonard Bernstein, whose theatrical talents are indisputable, but these talents lean toward Broadway. Both Menotti and Bernstein use a "conventional" musical language, but their subjects and topics are quite modern. It must be for this reason that they have largely escaped censure from the avant-garde.

Not so Samuel Barber and Douglas Moore, both of whom triumphed with their recent operas. They were immediately set upon and declared mossbacks because their musical language is of a somewhat older vintage, and their librettos quite removed from the contemporary scene.

How silly the implicit belief, the besetting sin of the avant-garde (and of some criticism) that no one is a worthy opera composer who does not completely forswear every first of the month the sum of wisdom attained by musicians during the preceding month. If something is not revolutionary it is not therefore valueless. There is nothing new under the sun, except each new man's slow, unwilling application to himself of very ancient and durable laws of art.

This obsession with the new, this helpless adolescent desire to be "free of the past" was entirely foreign to the great opera composers of an earlier day; neither Mozart nor Verdi disdained well established conventions, they only used them far better than their contemporaries.

As Americans look at today's operatic writing, there is every reason to be proud of their achievements. Eventually someone will come along with a convincing solution for the modern lyric stage, but in the meantime Samuel Barber and Douglas Moore do not have to worry about their musical salvation. A good opera along "conventional" lines is far more enjoyable and useful than a bad one in an up-to-date idiom conveying up-to-date neuroses. This is really a case of putting the hen before the egg; and this is crazy only to those who insist that the egg must come before the hen. ►►►

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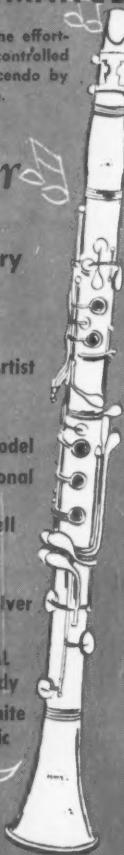
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DELINQUENT youth today can be helped more than ever before by the application of music to their tortured lives. The advent of Hi-Fi, TV, tape recording, personal records and scientifically evolved instruments such as the electronic organ and chord organ, Solovox and the electronic piano have ushered in a new era, and correctional institutions and social workers are fully aware of it. They are also aware of the great therapeutic power of music, its hypnotic effect, its disciplinary action, with implications of character betterment.

No one concerned is going to say that the playing of great symphonies on records or the giving of instrumental lessons can alone and immediately stop evil and antisocial impulses. It will be admitted, however, that an awakened mind can be directed to focus on worthwhile subjects outside itself. The individual can be reached little by little until a new personality situation is created. Music can force a re-arrangement of thought processes culminating in an improved psyche leading to cure in many cases and a vast improvement in others.

This is done daily in music therapy in leading mental hospitals and is gradually in use with an increasing number of delinquents. The co-operation required in musical activities starts the participants on a new train of thought and curbs belligerent social attitudes by channelling aggressive impulses. There is a marvelous strength in music discipline, where the performer does all the work from within, that can have a far-reaching effect on the most negative mind.

My own experiences in this field started some years ago when I was

asked to play in prisons on Sunday and other programs. Since then I have devoted part of my time and much of my interest to the uses of music in prisons and as a corrective with delinquent youth both in and out of institutions. To do this I established contacts with wardens, social workers, judges and other specialists in the criminal and corrective field.

In this context, let me say that all musicians can be of great help in their communities by joining with civic and corrective leaders in planning and presenting regular music programs at penal institutions in their respective areas. And I present a plea for delinquent youth: give them a musical chance. They do respond to suggestion; and music, which reaches with immediacy and urgency the thalamus gland (the seat of the emotions) can have untold effect. You can aid them in returning to a life of social responsibility or at least to showing others in their institution a new and better way of life.

Having worked in musical therapy during World War II with the mentally afflicted, I was not surprised, at its close, to be asked to perform similar duties at a large prison colony. It was new—a vast modern expression of rehabilitation and the newer social consciousness providing helps and self-helps for the misguided. My early work was to play piano and organ recitals after religious services. The warden at first suggested an arbitrarily selected program; when, later on, I asked listeners to write out their choice of selections, I was astonished that many requested Beethoven, Bach, even Debussy.

The next development was classes

in piano and organ, lectures on music and its history, demonstrations on a variety of electronic and non-electronic instruments. Some students were beginners, some advanced; they had supervised practice periods; that they were gaining an access to fresh mental attitudes was apparent. They returned to their prison work and cell life more at ease and creatively ready for an advance in life.

I followed the careers of a number of young men on release from prison. Some started musical ventures, others became part or full-time musicians at slum missions; some entered settlement work. Two former delinquents I taught met some success as popular song-writers and a third became the organist in a New York church. They passed on the good that had come to them in nearly all cases.

Work in Reformatories

I left prison work to deal with younger offenders in reformatories, when a group of men who worked with these unfortunate youths included me in one of their projects. These men had organized constructive activities in houses of correction and even in local neighborhoods dominated by rough gangs. A large summer camp is maintained and music is one of the main attractions.

Among the camp activities is the military drill directed to varied music rhythms, the boys especially uniformed for the occasion. Prizes are awarded to the best fellow on the drill team. We observe individual needs closely at all times and deal with them accordingly. Many boys ask for favorite tunes at drill and will study hard to perform them on the band instruments donated to us.

Others make inquiry about classical music, jazz, folk-music, regional tunes, historic ditties, etc. This is my opportunity to bring them into the "Listening Class," where I play the finest recordings, often by request, invite discussion, explain musical mysteries and the meanings I think the composer intended to convey. I also get across some "historical listening"—that is, giving them some idea of the political and social forces at work at the time of a given composer's life span. These lectures cause many to ask for lessons and further instruc-

tion. I try, at all times, to be entertaining in this—not at all pedantic. Humor is injected now and then; Victor Borge, Alec Templeton and Anna Russell records are used, and a general good time is had by all.

Direct action must be used with these students and quick results must be obtained to hold interest and rivet attention. I utilize a capsule lesson which I developed in mental hospital work; it combines quick drive with terse but kindly commands and gets results fast. A wooden pointer is used (or a baton) to command attention, with an occasional light tap on the knuckles to secure desired emphasis and interpretation. Rewards are given for advancement.

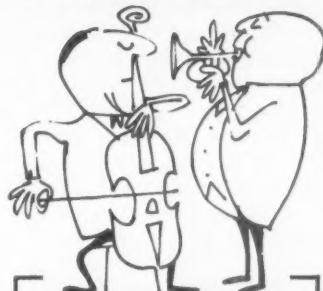
The band plays for games and for inmates in homes of correction. Choral groups are active and a pertinent factor in social co-operation and adjustment. Belligerent social attitudes are sidetracked for a new musical train of thought and fresh goals, this last of prime importance here.

I have followed up my cases as much as possible, securing scholarships for boys on parole so they might continue the music they started in the corrective institution. I find other berths and connections for them and good reports have come to me from their employers. Yet, only a short time ago, these very youths terrorized neighborhoods.

Did music cause this change? Perhaps not music alone, but the inherent suggestion of co-operation and the incentive to useful, outgiving living revealed new horizons.

I sincerely hope that music teachers in all parts of our country will inquire into this important work and give of their time to further it. There are many opportunities for such service in thousands of cities and communities throughout the United States. Thus, we can put music to one of its greatest uses in direct service to humanity. Surely music was not wholly intended for passive listening. It is a harnessed, electric force and can be used in an aggressive manner for spiritual, mental and physical rejuvenation. Here is a new form of social-art science and it is up to us, the trained ones, to develop it to its ultimate perfection in the various ways of improving delinquent youth. ►►►

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MACHINE-MADE MUSIC

(Continued from page 23)

nating thus, the "music" is devoid of any associations that might be brought to mind by the sounds of conventional musical instruments. The center of this radical school is Cologne, and its chief representative is Karlheinz Stockhausen, a young man who was associated with the *musique concrète* group while studying with Olivier Messiaen in Paris, and who today is retained by the West German Radio as staff composer. With his electronic dials, young Stockhausen "composes" from them on tapes combinations and sequences that have no precedent anywhere.

What about the place of this new tape recorder music as a whole? Is it aesthetically valid? What is it likely to do to our listening habits? How will it affect the concert world? Is the practicing musician about to be replaced, and will our music-making become dehumanized as a result of this mechanical element?

Theoretically, music created with

the tape recorder is as valid as is a Bach fugue or a Beethoven symphony. In the final analysis, all these works are organizations of sound. What is a melody but a succession of sounds organized according to certain principles? What is a fugue but the further organization of several melodies along lines that seem amazingly similar to those used by the tape recorder composer himself? Should we accuse the electronic composer of lack of soul when he cuts out a portion of his tape and reproduces it repeatedly, in different ways? Then we must level the same accusation against Beethoven, since there is hardly a single extended work by him in which he does not take snippets of his themes and repeat them.

Is it a heartless thing to turn a melody upside down on tapes? If so, we must also deny the beauty of a section of the slow movement of Beethoven's *String Quartet, Opus 95*, where the melody is played alter-

nately upside down and right side up in a technique known to musicians as inversion. The methods used by the tapesichord composer are not necessarily a denial of the conventional ways of treating musical ideas. The mere fact that conventional music itself allows such treatment of its ideas may come as something of a disappointment to the more romantic-minded listener, who might be under the impression that a musical composition is nothing more than an unbridled outpouring of emotions, generated by the heat of inspiration. Such listeners might well be reminded that some of the most exciting and emotional portions of Beethoven's symphonies occur in those sections that are called developments, or by the even less glamorous term "working-out sections." Part of the greatness of a composition lies in the manner in which its composer treats — or manipulates — his themes. The tapesichord composer, as he alters his musical material, is doing nothing that, in principle, cannot be found in the overwhelming majority of the world's compositions in the realm of

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Western music.

But the mere fact that a composer working with electronic means uses the same aesthetic methods as did his predecessors is no guarantee in itself that his results are going to make music. Think of how many compositions there are in the conventional idiom that are less than inspiring, despite the fact that their creators knew all the rules. In electronic music no less than in conventional music, the results will depend upon the imagination the composer can bring to bear on his material.

There is very little likelihood that tape recorder music is going to replace music produced in the more conventional manner. It is easy to jump to extreme conclusions and to envisage a world in which automation is so complete that all music is supplied by the machine. To a certain extent that situation *has* come to pass. Imagine what Mozart's reaction might be to the phonograph recording and to the recorded music that is either piped in to restaurants or supplied by a jukebox on the premises. It would appear to him

that the machine had indeed taken over. Yet the fact remains that live musicians were necessary to make all these recordings in the first place.

Electronic music has already made its way into the movies. It lends itself particularly well to situations of an eerie or otherworldly nature. An M-G-M film, *Forbidden Planet*, employed only electronically produced sounds as its background music. To the extent that this electronic music is accepted in the homes by means of phonograph records, there will be implied something of an alteration in the attitude of the listener. Despite the magnificent advances that have been made in recording techniques, it is only a second best. The sense of contact with the artist depends upon the listener's memories or upon his knowledge of the performer's reputation. Moreover, one of the main disadvantages of the recording of a conventional composition is its absolute predictability. Once the performance has been recorded (although it may represent the finest version of the artist's efforts) it remains that way permanently.

In brief, tape-recorder music supplies composers with new sources of sounds, and with new ways of handling conventional sounds. To the extent that the sounds are organized, music created with the tape recorder is aesthetically as valid as is traditional music. In its elimination of the performer, it permits of a more direct communication between the composer and his audience than has been possible up to now. By the same token, though, it removes some of the very appeals that have drawn people to the more traditional music. As long as those appeals continue to exist, tape-recorder music will not displace the last several hundred years of music. But it will enlarge the potential scope of music by supplying the composer with additional vocabulary.

Whether it will go down in history as merely a novel experiment or whether it will really become part of the stream of music depends ultimately upon one factor: the emergence of composers who can use the medium for the creation of emotionally convincing works. ▶▶▶



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Music in a Changing Curriculum

FORREST J. BAIRD

IN periods of stress and insecurity, the efficiency and effectiveness of established social institutions are questioned, criticized, and re-examined; so in the present period of low purchasing power, increased government spending, and strong competition for the taxpayer's money, the public schools and more specifically the curriculum of the secondary schools are under attack. We are told that professional educators have "frittered funds away on silly programs" and that there are "all sorts of fads in the public schools."

Then in contrast there are reports that graduates from Russian secondary schools have had five years of physics, five years of biology, four years of chemistry, five years of a foreign language, and ten years of mathematics. And we are asked how many of our high school graduates can boast such a record of achievement.

But the Russians haven't gone about this business of education half-heartedly. While we reluctantly spend less than two per cent of our annual, national income on public education, the Russians are spending about seven and a half per cent of their national income in support of schools. During the school year of 1946-1947, the Russians had a fourteen per cent increase in school population and a fifty-two per cent increase in the amount of money

budgeted for their schools.

Now, if they were asked, few people in this country would deny outstanding students the opportunity to study mathematics and sciences under capable teachers, but it has not been demonstrated that even the majority of secondary school students in this country can benefit from concentrated work in these subjects. Among the unselected population in secondary schools, the IQ's of students may range from the sixties through the hundred and sixties. Those of us who work in schools know that it takes better than average capacity, an IQ of 110 or more, to succeed in serious mathematics or science classes; we also know that about twenty to thirty per cent of our unselected student body have this capacity. Subjecting all high school students to a period of years in a laboratory, working with

valuable scientific equipment, will not guarantee a useable knowledge of science, its methodology, or its application.

There is a need for clearer definition of the roles and responsibilities of the schools. Originally the elementary schools taught the three R's to the general population, and secondary schools functioned to prepare the gifted few for college and the learned professions. At the turn of the century, ten to fifteen per cent of those graduated from elementary schools attended high schools and the rest were absorbed by the economy as part of the labor force available to agriculture and to industry. But in the past fifty years mechanization and automation have brought a postponement of the time when young people can actively participate as self-sustaining, economically independent members of our society. Most of our states have compulsory attendance laws that require young people to stay in school; consequently over ninety per cent of those in the secondary school age bracket are enrolled in and supposedly attending schools.

In spite of slogans to the effect that "the schools are to serve the educational needs of those who can profit from their services," educators have allowed the schools to become burdened with all the "problem children" of the community. The percentage of "problem children" may be low, but a few of them in a

(Continued on page 76)

THE MUSIC OF ISRAEL

(Continued from page 20)

idioms. It would be fitting to note the great respect and admiration in which the composer, the pedagogue and the serious artist are held; this pertains, as well, to every other field of the arts—theatre, painting, sculpture, dance and literature.

The visitor to Israel is constantly amazed at the many beautiful structures dedicated to the study and performance of music. In Tel-Aviv, Jerusalem, Haifa and Bursheba, gateway to the pioneering Negev (South), we find conservatories and concert halls which would be a source of pride to the most modern

cities and the most sophisticated audiences. In the future, it is expected that these will serve the needs of music students from nearby countries, much as the Hebrew University serves their general education needs at present. The wealth of young talent augurs well for this country's future.

Of course, one must wait for the future to become the present and the present to become the past, before we have a history in music, and — from that history — a great tradition. ▶▶▶

A frequent contributor to *Music Journal*, Forrest J. Baird has been an Associate Professor of Music and Education at San Jose State College, California since 1946. A graduate of SJSC, he also holds a Master of Arts degree from Columbia University Teachers College and a doctor's degree from Stanford.

DISCOVERING A MUSICAL FAR EAST

(Continued from page 14)

Indian people are accustomed to little speeches of welcome, of introduction, of thanks and of acknowledgement, and we were frequently called upon to speak at gatherings and to give our reactions to various events. This we were happy to do, and since English is spoken universally in India by the educated Indians, there is no language barrier.

In Patiala we were astonished to find that our concert was the first of Western music ever presented there. The Maharajah of Patiala sent one of his famous pianos over for the concert. He has 14 of them, one completely in crystal. We were introduced by a prince and responded to his introduction with thanks at the end of the concert. The front row was set aside for the princes and filled with beautiful sofas and soft pillows which were brought in especially for the occasion. I wondered how the audience felt, hearing this music for the first time. They were extremely polite and responded very well. Unlike their behavior at their

own musicians' concerts, they were quiet. They must have known that European and American concert procedure is different from their own. Another interesting difference is the fact that applause is not a native Indian habit, and has only crept in with the Europeans. It is generally not prolonged, whereas at Western concerts considerable ap-

plause is an accepted part of the concert, often almost automatic.

In Ahmedabad, a city of 1,000,000 inhabitants, there was not a single piano, and one had to be brought in from Bombay especially for the occasion. But this was quite unusual.

Playing conditions in the Far East are very close to the conditions which exist here during hot summer seasons, and it seemed to us it was no worse than playing a summer engagement at the Lewisohn Stadium with outside noises! ▶▶▶

KOREA'S MUSICAL DEVELOPMENT

(Continued from page 40)

universities entirely devoted to education in and promotion of music.

There are also three symphony orchestras, all located in the capital city, Seoul. The Seoul Municipal Philharmonic Symphony Orchestra, conducted by John S. Kim, has eighty members and gives performances once a month. The Korean Broadcasting System Symphony Orchestra of KBS Radio is conducted by Wonsik Lim. With 70 members, this orchestra gives each month one public performance and eight radio per-

formances over the Korean Broadcasting System. The third group, the College of Music Symphony Orchestra of Seoul National University, also conducted by Wonsik Lim, has 90 members and presents four performances a year.

Koreans continue to be fond of their own music, as well as that of the Western world, which affords added outlets for artistic expression through yet another form of this universal language. ▶▶▶

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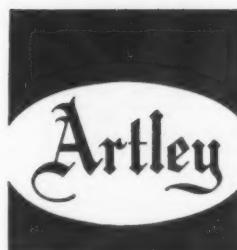
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THE PROBLEM OF ROCK 'N' ROLL

(Continued from page 26)

hear largely music of poor quality on TV and radio, possibly it is because the professional musician, through his organizations, including his unions, has made good music too expensive and priced himself out of a job. What has happened to the day of the large dance band if this is not the case?

In many school systems, the elementary music teacher sees each class an average of twenty minutes every two weeks, or, in some large cities, the vocal music teacher has been pulled completely out of the classroom to act only as a consultant to the classroom teacher. The classroom teacher is now expected to teach the arts, as well as the three R's and the sciences, any one of which requires a wide range of special skills and techniques. Evidently, this is "The Musical Sahara" about which John Carpenter has written concerning music education.

Confused Values

As I teach music appreciation in my general music classes, I find that I do get a satisfactory response from some of the students, but this has been as a cry in the wilderness against the deluge of commercial communication. The larger influence seems to be forced on these young people from the general cultural environment and communication media. These influences have had a tendency to bring on a confused sense of values:

(a) Many families are confronted with economic and social problems from which the teen-ager would like to find escape.

(b) Environmental pressures are manifested as an attitude of irresponsibility on the part of the teenager.

(c) Movies depict an over-glamorization of love and sex.

(d) TV indulges in mediocrity and violence, which affords vicarious thrills.

(e) Modern trends in education emphasize the development of knowledge and skills for gaining a career in order to maintain a common stereotype of social and economic standards of living.

All these confusing pressures cause the teen-ager to desire escape through rebellion, loose morals, irresponsibility and artificialities, such as his Rock 'n' Roll music.

As a music teacher experiencing these effects, I am concerned as to what can be done to remedy this apparent trend and to help these young people. I certainly do not presume to have all the answers; however, I would offer these suggestions as a partial solution:

(a) We can put culture back in the schools along with science by giving the music teacher more *time* and *contact* with the students, especially in the elementary schools, which are the formative years of the students' culture.

(b) More high schools should offer courses in music appreciation as a follow-through toward developing discriminating music consumers and cultured personalities. The consumer of music is quite as important as the performer.

(c) Modern technical advancements in science, such as stereophonic recordings, television and radio, can be utilized more widely to bring broadcasts such as Bernstein's brave New York Philharmonic Childrens' Concerts into the classroom. These programs could then be intelligently discussed as a supplement to music education instead of being looked upon as an intrusion in the home when the family is eating lunch. The commercial people could support cultural TV in the classrooms for special programs.

(d) Last, but not least, may I speak for the music educators, in an appeal to those responsible for commercial communication media—sponsors, performers, and professional music organizations—to help us lift the levels of our music horizons so that our young people will be given greater opportunities to develop moral and spiritual values through higher cultural standards, as well as the enjoyment of the material benefits of a scientific age? "For what shall it profit a man if he gain the whole world and lose his own soul?" ►►►

THE MAN WHO ORGANIZED MOZART

(Continued from page 38)

methodically, as was his way, began to study their chronology. Finally, he became completely involved in music. Botany and Mineralogy vanished into the background; Music moved forward.

During the time that he lived in Salzburg he became a musical historian; he was made Imperial Counselor and Knight of the Order of Leopold. The life of Mozart, the little genius who had died so young and under such tragic circumstances, now filled the entire life of the elderly pedant. He helped toward the production of the first complete edition of Mozart's works, and more and more could poor Mrs. von Koechel complain about the magnificent disorder out of which grew Order, the seemingly unmethodical way which was the way in which her husband immortalized Method. Probably fewer and fewer servants were staying with the couple, but the work grew. So did Koechel's identification with his idol. He simply lived in Mozart.

Discovers Anecdote

"Look here!" he told his wife one day with childlike eagerness, "I just discovered a lovely little anecdote. When he was very young and in Rome, Mozart listened to a certain Mass the orchestra and choir of St. Peter's Cathedral performed. Nobody with the exception of the musicians of St. Peter's had ever seen the music for this Mass. It was not printed and jealously kept a secret. That very evening young Wolfgang wrote his father in Salzburg: 'I got everything!' Think of that, a whole Mass copied from memory, with all the voices and orchestral parts . . . a little miracle man, a wonder of God!" His wife nodded as you may nod to an incorrigible but lovable child, and left the littered room in despair.

When he was 62 years old, Koechel published a monumental work: a systematical-chronological list of the complete musical works of Mozart, which later received additional material in the *Allgemeine Musikalische Zeitung* of 1864. A second edition was brought out by Waldersee in

1865. The list was followed in 1867 by another work, *Ueber den Umfang der musikalischen Produktivitaet Mozarts*, and a biography of the *Kaiserliche Hofmusik-Kapelle zu Wien*, 1643-1867, and in 1872 by a *Life of Fux*. Koechel edited, furthermore, Beethoven's letters to Archduke Rudolph, and rendered valuable assistance in the preparation of the standard edition of Mozart's works, and of Jahn's most important Mozart biography.

But all that never would have reached circles beyond the few initiated musical people and experts; Koechel's name would long have been forgotten, and even the few traces of his life would not exist were it not for those of his qualities which at the time seemed so obnoxious to his wife, to their servants, possibly to some of his friends: his sense of Order and Method, his predilection for scientific classification. These pedantic traits, however, made an obscure little botanist-mineralogist, one of those innumerable Imperial Counselors of his time, immortal. For it was he who established a system of numeration for Mozart's works and created a complete thematic catalogue. His orderly mind thought of a list (or, to use the German word, *Verzeichnis*) which reads "K.75," etc., a system which is still universally used as a means of identification in concert programs and in all writings on the works of the composer. Various revisions of it have been undertaken, a definitive one as late as 1937 by Alfred Einstein, but almost 100 years after Koechel started it and several thousand miles away from Vienna or Salzburg. Today, all over the world, whenever a work of Wolfgang Amadeus Mozart is played in concert halls, over the radio, on television, the name of the immortal master is invariably and inevitably linked with that of the man who studiously registered his works, who made a *Verzeichnis*—in short, brought Order and Method to the creations of a genius. Ludwig, Ritter von Koechel's humble, unspectacular work will live on, as long as people enjoy the music of Mozart, in his orderly and methodical *Verzeichnis*. ▶▶▶

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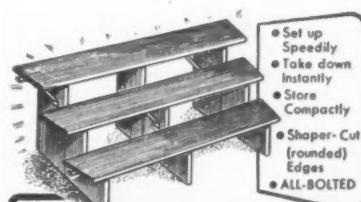
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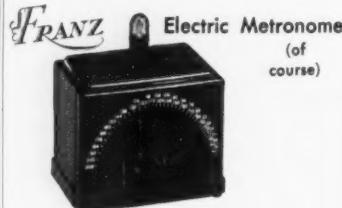
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**MUSIC IN A
CHANGING CURRICULUM**

(Continued from page 70)

class can make a situation difficult or almost impossible so far as teacher-directed learning is concerned. It is essential that educators and others realize that schools are not the only educative forces in the lives of students and enlist the aid of other social agencies in the community to help young people who deviate socially, emotionally, spiritually, or morally. These individuals and their problems are worthy of our serious consideration, but six hours a day, one hundred and eighty days a year (or less where truancy is involved) are not enough time in which to overcome all the other influences in the lives of every pupil. Present staff and facilities of the schools might be better utilized by those students who are interested in improving themselves.

As the situation now stands, we are faced with the dilemma of what to offer the seventy to eighty per cent of the school population who are not capable of going very far with a science and mathematics curriculum. To hold everyone to a standard of four years of concentrated study in any area of science as a requirement for graduation from high school is as ridiculous as requiring a height of six feet for all young men who are to be graduated. So long as it is mandatory that these people attend school, we should not apologize for offering courses in which they can compete successfully and which at the same time will allow them to make a contribution to the life of the school and community where they live and work. Insistence on a rigid curriculum has given many pupils a record of failure that causes them to cheat, to withdraw, or to become so aggressive that they disrupt the entire classroom operation. Common sense would dictate a need for curriculum revision to fit the needs of more of our clients. This in turn presupposes enough student guidance and counseling to apprise students of their strengths as well as their weaknesses and then provide for sufficient staff and physical facilities to offer adequate instruction.

On the other hand it should not

be assumed that every student of high capacity will want or need concentrated study in science or in mathematics. Persons training for careers in business, law, the arts, the ministry, and many of the service areas so important to our way of life could profit from survey courses designed to integrate the fields of science as part of their general educational experiences rather than from a concentrated course in a single branch of science. And just as the liberal arts major is exposed to physical and biological sciences as part of his general educational experiences, it would seem logical that science majors should be exposed to and could profit from experiences in the liberal arts or humanities.

Even scientists have and need leisure time. Skills in creative and recreational arts can lead to participation in activities that help in accomplishing social adjustment, emotional stability, drive toward accomplishment, and enriched living not only in the future but during the time when the individual is attending school. The Russians are aware of this, too, and forty to forty-five per cent of the units in their science

major are allocated to the humanities.

Those of us who are interested in music must work to make our subject a part of the social studies-humanities curriculum for students who have the desire and the ability to participate in musical activities. Studies have shown that mere memorization of information about laws and governments does not change the behavioral patterns of students. On the other hand, most musical organizations are perfect examples of democracy at work; there is a utilization of the unique contribution of each individual, but at the same time individuals must delegate authority to the group and to the person designated as the leader. Each member of the group has it within his power to completely disrupt the efforts of the organization at any time, but by electing to join a musical aggregation, he has tacitly pledged himself to co-operate in achieving the goals that have been set by and for the group. This is democracy in action, and we must see to it that this kind of experience is available in the daily lives of our students. ►►►

POLISHING THE BRASS ENSEMBLE

(Continued from page 30)

weak" and "caution the strong."

Other aids: (a) Go easy on the high notes; (b) Fill out the low notes; (c) Put players where they are needed the most. Those who can play low notes full and rich probably belong on those parts.

(d) If you have a "prima donna" who insists on solo, and you see no way out, give in to him,—particularly if the rest of the group understands the situation.

(e) Listen from a distance. Do have another director listen. Nearly always he'll spot some fault in blending we have missed, or another fundamental we have become callous too.

6. *Schedule regular rehearsals.* Easier said than done? So true! But work at it. Monday nights are good. Noon rehearsals are often convenient. Sunday afternoons are a possibility. Listen to Wm. E. Gower, Sr., one of the best ensemble men. "We organized our brass sextet one September," he said. "They were boys

and they said 'we'll practice every week. The first guy who misses gets beat up.'" Finally, one boy missed. The others did beat him up. Result? No more "misses." And that brass sextet went on to place first in a national contest in the thirties. (No ratings in those days—only one brass sextet could receive first. The judge? Frank Simon.)

Other final cautions: Let the melody stand out. Round out the ends of phrases. Cultivate fluency of execution. Remember the value of intonation. Check the dynamics. Give plenty of time for warmup before performance time. Strive for precision. Use a musical style. What do you think of this? You as director should divide your efforts thus: 50 per cent personal demonstration of all parts using your favorite brass instrument; 25 per cent critical analysis, and 25 per cent praise. And since maturity is such an aid to an ensemble,—start 'em young! ►►►

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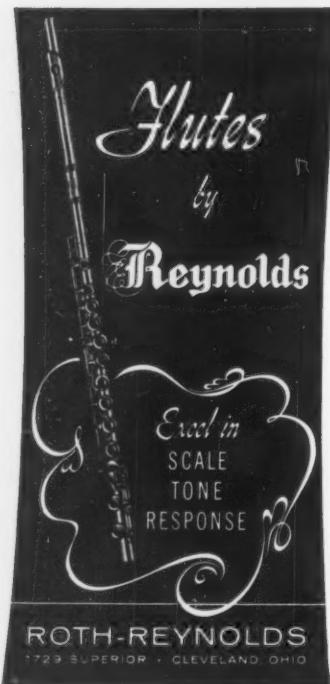
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Why Music Students Act That Way

MARJORIE G. LACHMUND

EVERY alert instrumental teacher, who gives private lessons, knows that she must adjust her approach to the pupil. Since people react according to their emotional and mental make-up, plus character development, each one is an individual project. Naturally the more insight a teacher gets into these factors, the better she can cope with the pupil. The trick is to understand *why* pupils act and react the way they do. You may realize that Annie is remiss and lazy, but knowing what makes her that way will make it easier for you to help her.

Being a post-graduate student of Grapho Analysis, the science of reading character traits from handwriting, I decided to put my knowledge to practical use in my profession as private piano teacher. I asked each of my pupils to write a composition on some subject pertaining to music, suggesting that they compare different types of music, tell about a composer and his works, write on music in general and their reactions, discuss a certain type of music or a single selection—anything, in fact, related to music. As an afterthought I stipulated that the composition contain some of their own ideas, not merely what they had read about the subject—which turned out to be another revealing angle.

My first interesting discovery, when I began my analyses, was the difference disclosed by the handwritings of two identical twin girls. I had not realized how repressed

The author of this provocative article is the daughter of that famous pianist and Liszt pupil, Karl V. Lachmund, and herself a teacher and artist of distinction, with studios in Yonkers, N. Y. She has made a special study of analyzing handwriting, applying it in a practical fashion to her piano teaching.



and shy Mary was, while her sensitiveness made her likely to be hurt by criticism, though she would not show it. Carrie, on the contrary, was frank and out-going, and correction never "got under her skin" because her emotions were not deep or long lasting. Then came the pleasant revelation that Ralph did not ask me to explain the same thing over and over because he was inattentive, or was trying to waste time or torment me, but because he had a slow, logical mind and had to be very sure of getting all his facts assembled. Broad topped m's and r's, besides other indications, show this type of mind.

Jean, with her inflexible initial strokes, resented imposition, and, as she was also very sensitive, imagined she was being slighted, insulted or imposed upon, when such was not the case. Because of this "chip on her shoulder," which caused sullenness, she required diplomatic handling, suggesting instead of directing. It might interest you to know that sensitivity is shown by looped

stems on t and d, made more like l, the larger the loop the greater the sensitivity.

Frankie, who never seemed to get anywhere, never corrected his mistakes or appeared troubled by his deficiencies, had a complete lack of purpose or ambition and a very unformed character for his 13 years. Amy, who stumbled and repeated notes constantly, was not stupid or indifferent. On the contrary, she had a bright mind that grasped things quickly. But this natural speed made her impatient so that she acted before she was ready, with resultant carelessness. Geraldine, who seldom got around to practicing, was not lazy. She just liked to do too many things, had a confusion of interests and was constantly jumping from one to another, so that some were bound to be slighted.

Dependable Child

A little eight-year-old showed an exceedingly well developed standard of character for such a youngster, so that there was no longer any mystery as to why I could always depend on her. Florence, all enthusiasm one lesson and listlessness the next, had a handwriting that showed variable emotional response, swinging from one extreme to the other (writing slanted far to the right). The child who tried to do what I told her, and succeeded only if it was obvious, had an ordinary mind, showing no special eagerness to learn. Emily, who always did a new lesson badly, simply lacked analytical ability. Having learned this, I went over each new assignment with her—and the following lesson was adequate.

The writing of my "star pupil," who could prepare and play pages and pages without an error and with good musicianship, showed attention to detail which makes for a good memory (dots well rounded and placed near the point of the i's). A good sense of organization was also shown, greater interest in mental than in material things, and capability to analyze and explore, which needed developing. Unfortunately purpose or drive and enthusiasm were weak.

Only one of the writings, that of an eighteen-year-old, showed musical intuition or inspiration as opposed to cultivated musicianship. I am

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quite sure that others have that innate feeling for music, but, being younger, are still too conscious of the process of writing to write with real freedom. This intuition is shown by breaks between the letters in a word.

When you realize that basic traits have to be "gone along with," you can make them work for you instead of trying to battle with them. For instance, by giving my emotional teen-ager slightly sentimental pieces that she could "emote" over, but not hearing them until the foundational

material was well played, the lessons were greatly improved.

I will say that trying to hold back the quick ones and make them "think first," trying to pump some ambition into the indifferent, expending tact with the stubborn and sensitive, and patiently pointing things out repetitiously to those lacking analytical ability, was a good lesson for teacher. And you can see that such problems are easier to understand and handle when the "inner workings" are revealed. ▶▶▶

MUSIC IS THE HEART OF A CITY

(Continued from page 11)

Baltimore is also the home of the world famous Peabody College of Music, with students from all over this country as well as from foreign lands. The Peabody also presents artists during the winter season.

The Baltimore Civic Opera Company uses mostly local people and has been most successful with their presentation of operas for a number of years. There are several string quartets who present concerts in the Baltimore Art Museum. Among the newer musical groups is the Actors Colony which consists of singers who have appeared on Broadway. This group presents operettas and musicals, and has appeared with our Bureau of Music in the Baltimore Memorial Stadium.

Many local vocalists and music-

ians, who have appeared with our concert bands and Symphony Orchestra, have been selected to appear with the New York Civic Opera Company; several were signed by the Metropolitan Opera Company, while others have joined forces with other outstanding symphony orchestras and concert bands. It is our fond hope that perhaps these people were helped by the City of Baltimore to further their musical careers.

As Mayor of the City of Baltimore, I am proud of the excellent music presented by the city and have always been a staunch supporter of good music for the citizens of Baltimore, a city where cultural and musical achievements have become a tradition. ▶▶▶

WHY NOT SELL OUT THE HOUSE?

(Continued from page 13)

imminent. A gala ball, a parade, a street party, opening night festivities, a mayoral citation ceremony have all been employed for this purpose with success by music organizations.

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GREATNESS IN MUSIC TEACHING

(Continued from page 32)

Great musical acumen is required to develop gifted students' unusual musical talent to the fullest. Rarely do these students attain anything approaching their possible artistic level of achievement. They may develop dazzling technical facility and gradually learn to imitate their teachers to perfection. However, it will not be personal nor sensitive playing because it will only be imitative. It takes genuine musical understanding on the part of both the teacher and the student to develop the highest level of musical integrity, individuality and sensitivity.

An outstanding example of this inspired type of teacher is Mme. Rosina Lhevinne, who has produced so many versatile and excellent pianists during her years of teaching. Together with her late husband, Josef, she exemplifies, in the minds of many, the highest order of musical integrity.

I recall with great satisfaction my own experiences as a pupil of the Lhevinnes. In their studio one would have found, at any time, students of varying backgrounds and performing abilities. Each student was treated as a distinct musical individual. The demands made upon him were related not only to past training, but also to his future possibilities. One soon found that he must accept certain responsibilities in the preparation of lessons. Every lesson was a challenge where pupil and teacher were both dedicated to the proposition that the greatest satisfaction comes only from a job well done. There was no lavish or false praise. Rather, after the "storm" was over, there was an honest evaluation, a word of encouragement, and the feeling that progress had been made.

Another recollection of that eventful period of study is the air of exploration and experimentation which pervaded the studio. Whether it was a new edition, a new treatise on ornamentation or a new composition, different ideas were always welcomed into that musical circle.

Just recently Mme. Lhevinne, with the enthusiasm of a college freshman, told me about the new concerti, chamber works, etc., which she is presently learning. This attitude typifies the expression that "It isn't

what you play, but how you play it."

Finally, I recall the way in which these two artists prepared each student for his own individual career. With amazing speed and accuracy, Mme. Lhevinne could spot a student's weaknesses, and, with equal skill, prescribe a remedy. This ability to verbalize and be articulate *about music* (many teachers are articulate as performers, but are quite hazy *about music*) enabled her to bring out the individual qualities of each student. The obvious joy this famous team obtained from their teaching probably influenced many of their students in choosing the career of "performer-teacher."

We have discussed several aspects of great teaching. From this we can draw certain conclusions. First of all, a great teacher meets the student at his level and deals with him in terms of his specific musical needs. He gains the student's confidence and never allows him to be defeated by criticism.

The great teacher develops the basis for a broad musical understanding. His student learns that composers have expressed themselves musically in many different ways, and that he must be conversant with each composer's musical vocabulary.

Third, a great teacher shows his student the open road to greater musical accomplishment and that nothing, however perfect it may seem, is ever *finished*. He instills in his student the desire for musical exploration, expansion and achievement throughout his life.

In conclusion, the truly great teacher treats his student as an eventual peer—not a subordinate. It is his desire to make each pupil musically independent and his fondest dream is to see his musical offspring go beyond his own limitations. In the broadest sense, as this pupil searches for new materials and better ways to perform, he will retain the vitality and inquisitive characteristics of his student days, yet will mature into the sensitive musician which only experience and his own personal "self" can bring.

So it is that great teaching encourages by personal example the utmost in the learner as it strives to produce the most artistic results. ▶▶▶

Ernest S. Williams

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FROM OUR READERS

I ENJOYED the latest edition of the *Music Journal*, especially the *In and Out of Tune* section. It's time someone made the facts public on this so-called plagiarism evil. The racketeers have the issue so fogged up that it is difficult to distinguish between a faked and genuine case. The fellow with no funds often has to pay because he can't afford to take the affair into court.

Another article that I liked was *Arts and American Business*, especially his last paragraph. Because the Associated Male Choruses of America are especially interested in Music in Industry, I read everything that comes to my attention on this subject. However, most of those I read are based on the premise that music in industry means canned music. Real music in industry is the kind that is produced by the employee in his spare time but supported by the employer, by giving rehearsal rooms, music, conductor, etc., for the benefit of any and all employees who want to take part.

—Guy L. Stoppert
Flint, Michigan

THE Festival of Music surely appreciated the write-up in your fine magazine. Both newspapers in Anchorage carried stories on the write-up, so everyone in Alaska should know about the *Music Journal*.

—Miriam Hilscher
Anchorage, Alaska

THANK you very much for your most kind and gracious consideration to my letter requesting articles on Van Cliburn. It is not often that one gets this sort of attention from such a busy magazine as the *Music Journal*, and I wish to say that it is very much appreciated. The article was very well written by Mrs. Cliburn and presented in such a nice way. I enjoy reading it over and over. Thank you again.

—Velia Rose O'Dell
Compton, California

MAY I sincerely say how much I enjoyed reading your *Music Journal* this past year? I've found it very interesting and enjoyable reading. When I finish reading one *Journal* I look forward to receiving my next. I especially enjoy reading *Things You Should Know About*. Thank you for many hours of enjoyable reading.

—Patty Ebright
Columbus, Ohio

A CORRECTION

The picture of Indian drummers in the February *Music Journal* should have been credited to Daniel R. Chadwick, not David.

MUSICIANS MUST EAT—AND HOW!

(Continued from page 34)

sin Bread; Rise Stevens' favorite is Cheese Chiffon Tomato Rarebit; Lyn Murray likes Andanta Canape; Benny Goodman prefers Baked Salmon; Eugene List's favorite is Chop Suey Surprise; Marguerite Piazza whips up delightful Chinese Almond Balls; Donald Gabor, head of Remington Records, prefers Hungarian Goulash; Patti Page is noted for Lobster Ding; Felix Knight prefers Corned Beef Hash Creole; Kate Smith is proud of her Old English Souffle; Gordon MacRae is "mad" for Trout Almondine; Rise Stevens has a special recipe for Ring Cookies; Jose Iturbi's favorite is Paella a la Valenciana.

Aside from an empty stomach, nothing annoys a singer so much as a sore throat. So permit me to pass on a concoction that enabled me once to pull through seven performances at the St. Louis Municipal Opera. I've given this "secret recipe" to my brother, Alfred Drake, and he's used it to advantage. Take one half of a small jar of honey, squeeze the juice of one lemon into it, and fill the jar with shaved ice. Sip from it during breaks in a performance, while resting and making hot and cold applications during the day.

PIANO PUPILS' INDIVIDUAL NEEDS

(Continued from page 24)

inal masterpiece. Weybright's *Music in the Home*; Denes Agay, *Highlights of Familiar Music*; Eckstein's *You Can Play the Piano* (and my own arrangements in the Coit and Bampton *Childhood Days of Famous Composer Series*) are all aimed at familiarizing the pupil with some of the world's masterpieces.

As I see it, our special challenge is to awaken in each pupil's conscience the thought that in this fast and tense age great music can give one the feeling of deep satisfaction, security and peace. Also, that piano-playing should be musicianly and enjoyable all the way. As piano teachers, we have the key to unlock the musical door in the right direction and keep it open. ▶▶▶

MUSICIANS MUST EAT—AND HOW!

(Continued from page 34)

At my own favorite restaurant in New York City, Sardi's East, I always suggest to musical artists that they can perform better if they feel *light* as well as *strong*. If the food choices of "my patron singers" continue to follow the present trend, there is considerable evidence of added enthusiasm for the energy-giving proteins! More power to them! ▶▶▶

A VISIT TO BEETHOVEN'S BONN

(Continued from page 49)

life. Something of their spirit yet breathes in Bonn, which is certainly very proud of its Beethoven associations. The town organizes an annual Festival in honour of its noble son, and has recently opened a splendid new Beethoven Concert Hall, in which his masterpieces can be performed under almost ideal conditions. Above all, musical Bonn is well served by the Beethoven Society, which merits the warmest praise for maintaining the Beethoven House, for fostering research, and for its endeavours to keep the memory of a great composer green forever. ▶▶▶

The Emperor's New Clothes



(A Musical Fable)



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HARRY SIMEONE



"*The Emperor*," as this work came to be called familiarly in the Shawnee Press Editorial Department, was a long time in arriving.

Four years ago, Harry Simeone composed a 15 minute musical vignette, set to Jay Johnson's lyrics. It was based on the fable of the vain Emperor who was bamboozled into ordering some "magic" new clothes from itinerant thieves who masqueraded as tailors.

To quote the lyric, "*The Emperor's* new clothes will be visible to those who are fit for their jobs and clever; but those who are stupid and dumb and unfit, they won't see a thing, no never." Well, of course, the whole applecart was finally upset by a little girl who innocently observed that the Emperor was standing in his royal underwear.

This "miniature musical" was so well received when presented on the Fred Waring Television Show, that Harry Simeone and Jay Johnson were asked to enlarge upon it for a longer TV treatment. This they did, with strong audience approval.

At this point, the editors at Shawnee Press encouraged the composer and author to put it into shape for performance by semi-professional and advanced school groups. Then the fun started.

"*The Emperor*" received two full scale out-of-town try-outs while in manuscript, one in Stamford, Connecticut, the other in Stroudsburg, Pennsylvania; also, it had a number of trial runs at the Fred Waring Music Workshop. After each performance, Harry Simeone and Jay Johnson tore up large parts of the score and story and wrote larger new parts, adding sub-plots, expanding characterizations, and refining the continuity.

And, even during the proof-reading stage, the polishing continued. So, now we have a full evening's musical entertainment available for those who can use a larger work of first-rate entertainment and musical value.

"*The Emperor*" makes unusually good use of a Pit Chorus, in addition to a smaller, costumed chorus on stage, soloists, and stagecraft. The accompaniment can be one piano, four hands, or orchestra. (Orchestra score and parts available on rental.)

If you have an opening next season for an opera or operetta, be sure to consider "*The Emperor's New Clothes*." The Conductor's Score contains the four-hand piano accompaniment, so why not set a date with two pianists, and send the coupon below to us. We'll send you the Conductor's Score "on approval" for 30 days examination.

Shawnee Press inc.

Delaware Water Gap, Pennsylvania

Please send the Conductor's Score for THE EMPEROR'S NEW CLOTHES, by Harry Simeone and Jay Johnson, "on approval" for 30 days.

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THE SPIRIT OF MAN

In the Ancient World it was said: *The starry heavens are wheels
of fire . . . that move by the principle of Harmony . . . and in the
moving become Musical. And the gods and the immortals of
the earth assemble round the gleaming throne of Zeus.
and hearken to the Music of the Heavenly Spheres.*

*From time immemorial, Music weaves its golden thread
through the glorious history of Man. In every age
Music expresses his hopes, his dreams.*

*Music is a living part of Man, of his culture. Its creation—
inspiration sublime.*

*The spirit of Music is inherent in Leblanc's ideals and
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instrument making.*

*For we believe this: That the vision of man is measured by the
extent of his ideals.*



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Zeus, chief of the pagan gods of ancient Greece, is portrayed by Phidias in this magnificent statue of heroic proportions. With features of beaten gold and flesh of solid ivory, it is one of the impressive *Seven Wonders*. The painting by Artist Mario Lanza for *Lowell Thomas' Cinema* adventure, "Seven Wonders of the World."

